



# PARTICIPATIVE DESIGN & PLANNING IN CONTEMPORARY URBAN PROJECTS

Christina Rasmussen

Urban Planning & Management, Aalborg University | June 2012



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## SYNOPSIS

**Diploma thesis**

**Author:** Christina Rasmussen

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**Supervisor:** Helen Carter

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Complexity and multiplicity are influencing the social and environmental context of contemporary urban planning, hereby challenging the practices of urban design and planning. But within the complex and relational urban context new possibilities of approaches and tools can be applied in planning cultures.

Taking a departure in the author's own background, the research sets out to investigate the values in contemporary urban design-based and process-oriented theories, which address this increasing complexity of urban areas and societies, then looks how those values would interrelate in the practice of urban design and planning projects. This aims to both bridge a perceived design-planning gap, and explore the potentials of the two fields interrelations. The analysis then proposes to study the case of Dreamhamar, a participative and network design process, occurring in Norway. It offers a concrete example both of the current complexity of planning processes and of the interrelation of design and planning in practice. The case study is based on interviews carried out with 10 actors of the process. The findings show an extensive use of communication and participation tools and networks as to involve and integrate an increasing number of local and professional actors. This made the simplification of design and process interrelations pointless. Finally Dreamhamar experience illustrates an evolution of collaborative and participative planning practices, to be built on in the future.

## PREFACE

This project has been conducted from February 2012 to June 2012, in pursuit of graduation in the master program of Urban Planning & Management at Aalborg University. It takes a point of departure in the collected knowledge and experiences gathered throughout the master program, in order to present and reflect on contemporary tendencies in urban planning.

I would like to thank Helen Carter for the constructive discussions and supervision. Furthermore I would like to thank the following people for their contribution to the project, throughout discussions and interviews: Architects and municipal planners Geir Cock and Kari Nilssen from the Planning department of Hamar municipality; Architect Belinda Tato from Eco-sistema Urbano; Architects Ethel Baraona Pohl, Paco Gonzalez and Noa Peer; Project managers Knut Sjøvold and Sverre Skram Vatne from STEMA Rådgivning AS; Culture animator Joanna Mikulska and Teacher Audun Jensen. I am really grateful for their help, as their perspectives and inputs have been of great importance for the realisation of this project.

Quotes from the interviews conducted in Danish/Norwegian and from Danish and Norwegian literature have been translated freely by the author and marked by a \*. Additionally reflections and findings

appearing in the introduction and conclusions of the report do not contain references, since they are based in the my own earlier experiences or in the present research. Figures and tables appearing without references are made by the project's author. One appendix (Appendix A) is appearing at the back of the report, while summaries from the conducted interviews can be found in the appendixes (Appendixes D1-D8) on the attached CD.

Enjoy your reading,

*Christina Rasmussen*

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# 1 INTRODUCTION

*“The future of democratic planning, as proposed by Jeb Brugmann in Welcome to the Urban Revolution, is to allow all parties to be involved so that they co-design, co-build and co-govern to their shared advantage. He calls this a ‘citysystem’ where residents, community leaders, investors, developers and professionals co-create the city.”*  
(Johnson, 2011)

Globalised professional networks, new technologies, growing collaborative and communicative values, combined with a genuine claim for inclusive and democratic processes have conducted the field of urban design and planning to become a complex web of relations. Complexity and multiplicity are influencing the social and environmental context of urban planning. Increasing number of professional, organisational and public actors engage in present urban projects, thus providing design and planning practices with new tools and approaches inspired from their expertise. The knowledge of urban areas and dynamics, the urban planning expertise, along with the responsibility and power in planning decisions is spreading among a growing public, challenging hereby the role of the planner, his/her practices and responsibility towards the plurality of ‘public interest’. Moreover planning

cultures and urban governance forms can be interrogated on their adequate incorporation of contemporary urban complexity and multiplicity. On-going evaluation and self-reflection is thus necessary as to assure that our choices and practices as urban designers and planners are fitting the developments of the urban reality.

This research started out from my own perspective, as architect and future urban planner, of two fields, respectively urban design and planning, sharing similar values in their objectives and practices, but rarely addressed simultaneously. Two themes mainly spark my interest, with their potential in linking the two disciplines: the focus on **productive practices**, suggesting that a little strategically applied effort can generate great effects in the urban context, and the focus on **collaborative practices**, with a growing trend

in urban planning literature of ‘co-design’, ‘co-build’, ‘co-govern’ or ‘co-create’, such as illustrated by this quote from the Australian Design Review. The first one takes its basis in my own previous experiences, especially the 4-months traineeship at Jaime Lerner Associated Architects. Jaime Lerner is probably the most prominent defender of ‘urban acupuncture’, which he developed through his early years of practice in urban development projects in the city of Curitiba, Brazil, and which he keeps building on through his many years of practice. The definition of ‘urban acupuncture’ suggests that punctual urban interventions made on strategic nodes within cities, can generate a spreading positive outcome for the urban neighbourhood and society. The question about how the point of acupuncture was selected, how the tactical character of it was measured, triggered my interest. The latter focus emanates mainly from my academic background, where previous projects and lecture have introduced me to collaborative and communicative planning, and were followed up by entering online discussion groups and platforms, such as ‘Collaborative Planning Practices and Research’, ‘Social Capital Forum’ and ‘Practice in Participation’. With those considerations, **the report aims to place itself in the heat of current design and planning discussions, and address the growing complexity of urban areas and societies, by highlighting**

### **the potentials of collaboration and interrelation between urban design and planning.**

Two objectives can be formulated for the consequent research: examining the values and practices in urban design and planning which address complexity in planning, and then observing how those values can interrelate in a practical case of participative design and planning. Those two objectives are related to the two exploration propositions that framed my attention to the subject and started out the present research:

- 1. The existence of a theoretical and academic gap between the design-oriented and planning-oriented professions:*

General conception of strong differences between the values and norms of urban design and planning exist, which seem to be based on a lack of information and knowledge about the respective fields. The gap might thus exist rather within the theoretical and academic world. This leads to questions such as: for instance, what advantages can urban design theories bring to theories in urban planning, may they be new perspectives or methods? If a gap exists between present urban design and planning theories, does it appear as well in practice of each field? From my point of view, the so-called gap tends thus to represent a margin of unknown or unexploited potentials for enhancing an



integrated and transdisciplinary approach to urban planning, which leads to the second proposition.

2. *The potentials of interrelating values and practices in present urban design and planning:*

It is assumed that the interrelation of the values extracted from theories, concepts and experiences in contemporary urban design and planning, would have a positive outcome for the academics and practitioners of both fields. The type of outcome was not clear yet though, but it seemed that collaborative and participative processes could constitute an appropriate arena for investigating this. This orientates thus already the study, and the choice of theories, towards looking at planning concepts and projects that emphasise collaboration and participation, and that are concerned with social and deliberative dimensions in urban planning. In general, the assumption is made as well that the mentioned interrelations of values and practices challenge the definition of contemporary urban planning, and possibly open up for thoughts on alternative urban governance forms. Though mentioned, those considerations on urban governance are not developed in the present report.

### Research question

Thus the presented study propositions introduce the explorative approach in defining the scope of the research in parallel with the literature review and the choice of case study. They represent the backdrop for the investigation, directing the attention and scope of the study, and indicating its purpose (Yin, 2009, pp. 28-29). From this basis, the research question emerges as following:

How do values of contemporary urban design-based and process-oriented theories address urban complexity, and interrelate with participative planning practices?

The *Dreamhamar* participation and network design process will serve as exploratory case study.

Some **terms from the research question** might need a brief clarification about their meaning in the context of the present report. The word '*values*' assumes a long set of related ideas and definitions. In this report, '*value(s)*' is constituted by expressed meanings and ideals, outlining a set of either descriptive or normative criteria defining the essence of cities, the qualities of urban spaces, of urban life and of processes of urban design

and/or planning. Further specifications on the term are provided later in the report (see Chapter 3.1.). Also in the report, the '*contemporary urban design-based and process-oriented theories*' represent theories and concepts formulated by academics and practitioners reflecting on current urban challenges, and have elaborated values and approaches to address them. The conceptual and theoretical framework that presents them is constituted by a sample of them, since constantly new inputs and reflections build on the existing considerations. Then it is important to be aware that other urban design theories exist which do not necessarily address urban planning, or not as explicitly (e.g. parametrical design and architecture, which could be applied to urban design and planning, but no examples of such have been encountered in the present research). Generally the words '*urban design and planning*' are used lightly in the report, but refers back to this formulation as it appear here in the research question unless else is specified. Then the terms '*participative planning practices*' refer explicitly to the phase of public participation in urban projects. In the report, participation will be theoretically considered in relation to a collaborative planning approach. It is the arena chosen to study the interrelations of values and practices of urban design and planning, and thus as well the phase studied in the case of Dreamhamar. Finally '*Participation and network design process*' is

the term used by the initiators of Dreamhamar to define the process; this choice of words will become clearer throughout the case analysis.

The exploration propositions and research question frame the scope of the forthcoming analysis. The structure of the present report is a linear translation (see Figure 1.1) of the otherwise explorative research approach, characterised by iterative sequences between own wonderings, theories and practical experiences and case study. Firstly a brief review of the origins and implications of complexity and multiplicity in contemporary urban planning will be presented. It appears that the concepts although having been reflected on by different authors keep a degree of elusiveness when it comes to the practical implications of complexity, and addressing it in concrete urban projects. Following this chapter, social constructivism will be presented as the epistemological stance subscribed in the report and the methodological approach of hermeneutics will be outlined as basis for the interpretation and extraction of values from the presented theories and case study. Then the development of a conceptual and theoretical framework will present some urban design-based and process-oriented theories, as to extract the values of urban design and planning. The theories and concepts have been selected on the basis of their correspondence with the aspects of productivity and collaboration in design and planning,

mentioned previously. Furthermore most emerged from online discussion and network platforms, or have been presented as influencing contemporary planning practices; thus their selection contains a criterion of immediacy and relevance to currently on-going reflections. The next chapter exposes the case study of Dreamhamar, a participative and network design process carried out in Hamar, Norway, where an international team of architects have been contracted to implement a collective design and planning process. Through the perspectives and experiences of 10 interviewed actors from the project, the case study will outline design and planning values and focuses emerg-

ing in this particular experience, and then investigate their interrelations and outcomes. This will illustrate the application and interrelation of design and planning values in practice, while also giving the example of how complexity and multiplicity can appear in 'real-life' projects and how various urban actors address them with their respective backgrounds and expertise. The last chapter summarises and relates the findings of the theoretical review and the case study analysis as to propose some reflections and considerations on contemporary urban planning and outline the contributions of the report.

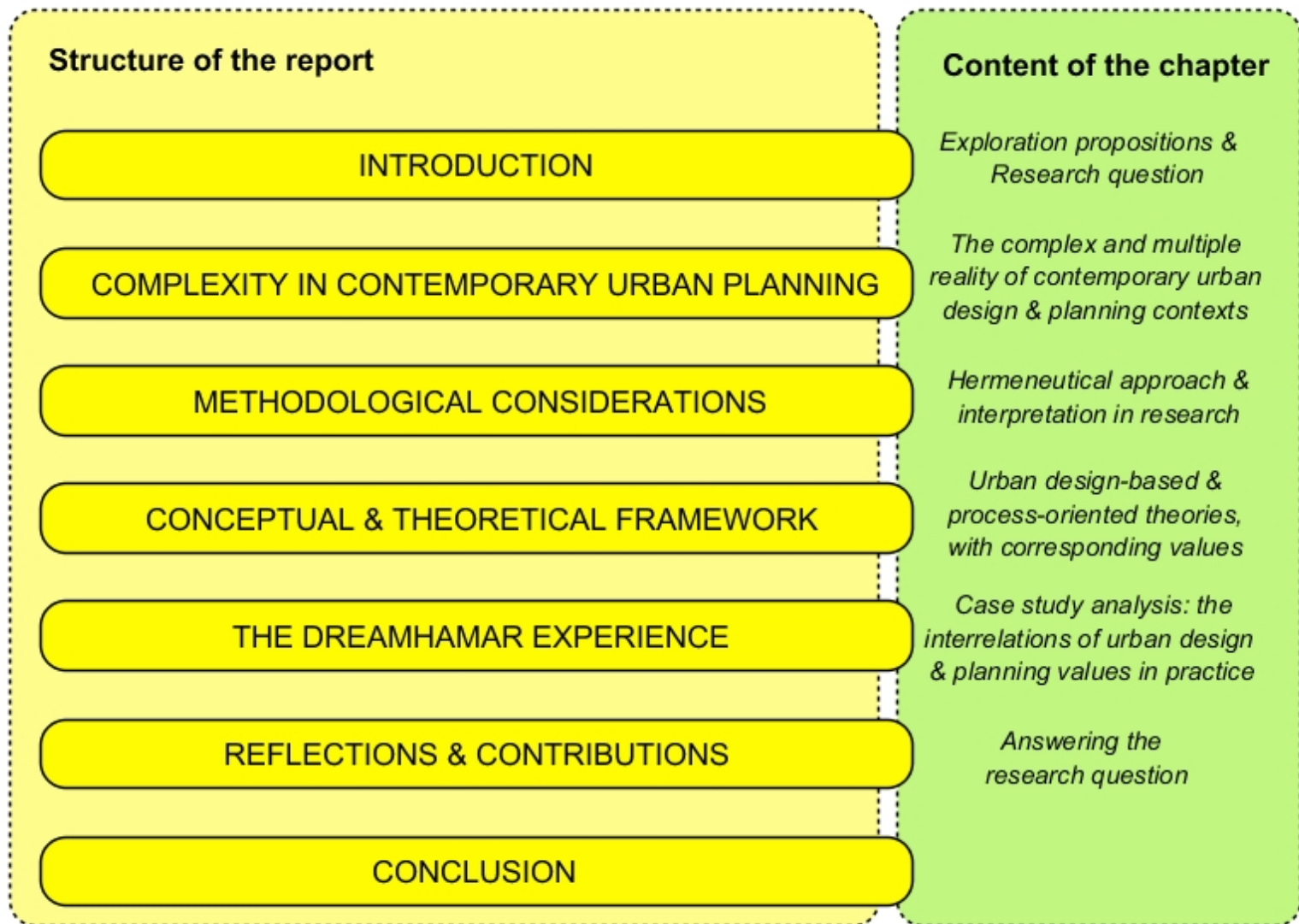


Figure 1.1: Linear structure of the report

## 2 COMPLEXITY IN CONTEMPORARY URBAN PLANNING

In this chapter, the generally increasing complexity encountered in planning is presented as one of the main points that have triggered the interest into the currently emerging theories in urban design and planning, as well as a curiosity for the forthcoming case. Complexity and multiplicity in cities and urban planning appear in the many scales and levels of planning, and in the increasing number and diversity of actors engaging in planning processes. Complexity and multiplicity are terms that have been applied to characterise the present world and society (Hillier, 2008, p. 38). These terms emerge for different reasons: mainly as reaction or evolution within certain domains, which seem to go back to the origins of post-modernism. The past decades' **evolution** in the perception and representation of our physical and social environment has led to theorise about 'real-life' complexity; this results in the emergence and evolution of theories, such as 'complexity theory', 'chaos theory', 'system theory' and 'actor-network theory' among others. Reflections and innovations can be seen simultaneously across fields such as urban planning, information and communication technology, computer science and mathematics (Hillier, 2007, pp. 47-51) (Urry, 2003, pp. 8-15). For example, in the 1960's, the mathematician

Warren Weaver and the urban sociologist Jane Jacobs both already were reflecting on the dichotomy of simplicity and complexity in their respective fields of study (Jacobs, 1993, pp. 558-585). Then **reactions** can be identified, for instance in urban planning, in the attempt to answer to simplifications of modernistic planning approaches, criticised for being homogenising, functionalistic and not responsive to differences (e.g. social, cultural and racial). Today's cities are rather depicted as 'fluid', 'dynamic', 'heterogeneous', 'hybrid', turning the focus onto dynamic relations, processes and flows (e.g. migrations, mobility, physical and virtual relations), also designated as the "*dynamic, relational view of urban life*" (Healey, 2000, p. 526) (Bridge & Watson, 2000, pp. 505-508).

Those perceptions of the urban reality can find their origin, for example, in the work of philosophers and sociologists Henri Lefebvre and Jane Jacobs. The first describes the **complexification** of society leading to the complexification of space, time and activities, within the process of urbanisation. The scales of the 'urban phenomenon' challenges our understanding and practices (Lefebvre, 2003, pp. 45-46;165-169). Then Jane Jacobs, as indicated before, has theorised on cities as being problems of organised complexity (Jacobs, 1993, pp. 558-585). The complex character of cities finds its basis in the many interacting elements and actors, shaping a global set of dynamics networks,

which planning theorists and practitioners struggle to grasp; Patsy Healey speaks of the “*dynamic diversity of the complex co-location of multiple webs of relations which transect and intersect across an urban area*” (Healey, 2007, p. 3) (Bridge & Watson, 2000, p. 507). She argues for recognising the connectivity within urban areas and the interplay of multiple urban dynamics (e.g. economic, environmental, socio-cultural, political and administrative). Furthermore she sustains a ‘new planning imagination’ focused on a less technical and rational approach to place-making, based on the conception that qualities of places lie both in the social resources developing collectively the ‘place quality’ and ‘place identity’, and in the spatial or physical dimension of places (Bridge & Watson, 2000, p. 507) (Healey, 2000, pp. 525-527). Various disciplines engaging with urban issues (e.g. urban economies, societies, environments and governance) provide the resources to address such “*new conceptions of urban dynamics and place qualities*” and the consequent urban processes (Healey, 2000, p. 526). This illustrates thus a tendency in urban planning of opening up towards other fields and disciplines, searching for inspiration and resources as to tackle the growing complexity of urban reality. It suggests as well an increasing focus on communities and networks, may they be local or global, professional or public, as to gather sufficient knowledge around the urban spaces to plan and man-

age. In this task, innovative and alternative approaches are considered as a way to adapt and adjust current planning and governance to the described urban complexity (Hillier, 2007, p. 36). This complexity results in a multiplicity of strands and stakes to integrate in planning; the diversity of interests grows hereby, continuously challenging the democratic and inclusive nature of processes. Indeed the ‘public interest’ and ‘common good’ that planners aim to address in their work become increasingly difficult to define, since planners are more and more planning for multiple interests. Moreover the indicated views on contemporary urban planning suggest as well that knowledge about urban space, forms and processes can come from other non-professional contributors and thus challenges urban planners in the definition of their role (Healey, 2000, pp. 527-528).

Jean Hillier proposes a response to urban complexity and **multiplicity** through her multiplanar planning theory. She bases her point on the idea that multiplicity, connectivity and flexibility can open up for potentials of a new perception of space and practices of planning and governance (Hillier, 2007, pp. 275-276). She considers “*planning and planners as experiments or speculations entangled in a series of contingent, networked relationships in circumstances which are both rigid (e.g. legally constrained) and flexible, where outcomes are volatile, where problems are not*

*'solved' once and for all but which, over the 'lifetime' of a strategic plan, are constantly recast by changing actors, situations and preferences, to be reformulated in new perspectives"* (Hillier, 2008, p. 26). She claims that although the contemporary world and society are complex and uncertain, and present many fluid and contingent situations, planning decisions have to be taken and projects implemented, even though consequences and outcomes can be difficult to define. Therefore she argues for a more experimental and sequential approach to planning, where decision-making, policies and plans have enough flexibility as to allow to adjust to critique and correct errors: planning becomes thus a *"speculative and creative, yet structured, experimentation in the spatial"* (Hillier, 2008, p. 41). Hence planning opens up for dealing with possibilities through fragmented decision processes, possibly more sensitive to inclusive and democratic values in planning, than some traditional, technocratic and rational practices of urban problem solving (Hillier, 2008, pp. 38-41). It seems thus important to dig into this multiplicity of actors, knowledge, practices, tools and elements which constitute the reality of contemporary cities. Based on the aforementioned, it seems appropriate to address urban complexity and multiplicity at two levels. One global level acknowledges the complex relations at stake in urban planning, as a field influenced by multiple perspectives, hereby reflecting the

heterogeneous society it is planning for (e.g. the 'multiplex city' of Healey<sup>1</sup>). The other level of local scale interventions, acknowledges the combination of social resources and spatial manifestations of places, as being the *"the key sites of public interaction, the symbolic reference points, the design of both 'neighbourhoods' and 'nodal area' in the urban fabric"* (Healey, 2000, pp. 526-527). These perspectives on complexity and multiplicity within urban areas and societies call for challenging some fixed traditional **governance forms and institutions**, which Healey describes as embedded in narrow and inflexible approaches (Healey, 2000, p. 527). Of course in such dynamic and relational urban context, planning outcomes can appear uncertain, which is problematic for a practice that generally plans for a certain future outcome (usually in relation with political strategies) (Hillier, 2007, pp. 41-42). However, according to the presented ideas, a general engagement would be needed as to move the legacy and constructive approach from disparate projects to the comprehensive planning culture.

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<sup>1</sup> The 'multiplex city' is, according to Healey, a much more adequate way to conceive urban dynamics, planning and governance today, as cities are now rather fragments within a global jigsaw, than self-contained organisms (Healey, 2000, pp. 517-527)





### 3 METHODOLOGICAL CONSIDERATIONS

Before continuing the reader should be informed of the approach subscribed in this research in order to answer the research question presented in the introduction. From the start onward the report pursues an explorative approach to the topic. The academic background and previous experiences of the author have led to the perception of a gap in the understanding and knowledge between the two fields of urban design and planning, and awoken an interest in linking them through the investigation of theories and concepts influencing the current practices of urban design and planning (as mentioned by the exploration propositions in the introduction). The report adheres to a social constructivist stance, proceeding then through hermeneutical exploration of assumptions expressed in the research question. Those are developed in the coming section, followed by the description of the qualitative data collection consequent to the epistemological outlooks.

#### 3.1. Social constructivism and hermeneutical exploration

Social constructivism has often been seen in reaction to positivism and associated with postmodernist per-

spectives, recognising the socially constructed character of knowledge about reality and criticising rational and technocratic stances drastically basing research on quantitative methods. Social constructivism relies thus primarily on qualitative and interpretative approach, recognising the significant importance of language, meanings and experiences in framing the complex, multiple and relational facets of reality (Alvesson & Sköldbberg, 2009, pp. 15-25) (Hansen & Simonsen, 2004, pp. 134-141). Constructivism can present different approaches to knowledge and reality; this report adheres to a 'moderate' kind of constructivism, which acknowledges the constructed and contextualised character of our knowledge about the societal and human reality, not the construction of reality itself as suggested by ontological constructivism (Collin, 2003, pp. 23-24). This relates both to the author's own acknowledgement of the urban realities and to the subject of the study.

The attention of this report on **values in urban design and planning** and the investigation of their interrelations in practice match the social constructivist outlooks. Indeed values can be defined here as subjective and inter-subjective<sup>2</sup> assertions since they are

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<sup>2</sup> 'Intersubjectivity' characterizes the knowledge we have and produce, according to our engagement and perception about the world as part of a collectivity. So whereas 'subjectivity' is defined according to one individual, 'intersubjectivity' recognizes the

fostered through the human activity of reflection and debate, and thus represent “*how individuals come to create and place meaning to their world*” (Kitchin & Tate, 2000, p. 12). Values define what is perceived as good (usually for the common interest), appropriate or ideal; they do not regulate practices in the same way as norms and rules, but influence individuals’ acknowledgements about the world and inform about the motivation for certain interpretations and actions (Jacobsen, Schnack, Wahlgren, & Madsen, 1999, pp. 83-88). It can be considered that values, described as such, can be explicitly or implicitly expressed (e.g. values which are written or spoken out as such, or which are underlying actions or the interviewee’s background). The recognition and identification of values grounding professional practices is considered significant for the understanding and collaboration between disciplines, even though values might be diverging or conflicting (Jacobsen, Schnack, Wahlgren, & Madsen, 1999, pp. 81-82). In the forthcoming analysis, the extraction of those values from literature, debates and interviews (see the research methods in Chapter 3.2), and the determination of their theoretical and practical interrelations between the fields of urban design and planning, calls for the **use of interpretation**. The

interpretative activity situates the researcher within the field of study (see Figure 3.1), suggesting that, being as well part of a community and a culture, he/she has some pre-understanding triggering questions towards the subject of study, and which “*constitutes the semantic horizon, with which we meet other meaningful phenomena*”\* (Hansen & Simonsen, 2004, p. 122). Interpretation is hereby defined as the fusion of multiple semantic horizons, i.e. between the researcher’s and the one of the studied text or culture. Finally, based on the prior description, interpretation in research has been characterised as a dialogue between the researcher and the text or subject of study, through which the researcher’s understanding develops and transforms in a progressive and constructive process. (Hansen & Simonsen, 2004, pp. 121-123).

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relational aspect between individuals and their surrounding environment as to produce of knowledge and perform research (Hansen & Simonsen, 2004, pp. 144-145).

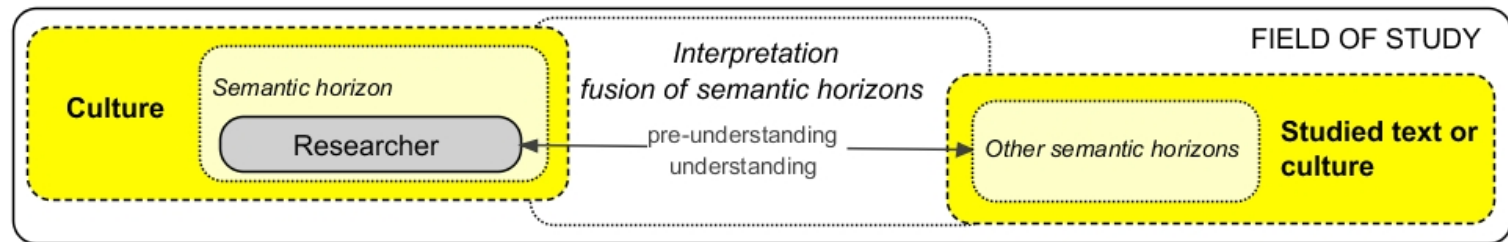


Figure 3.1: The researcher and the interpretative activity

These considerations refer clearly to hermeneutics, where the interpreting researcher moves between pre-understanding and understanding, between the parts and the whole, what is to be interpreted and the context for this interpretation (see Figure 3.2). Hermeneutics constitute the methodological approach pursued in this report and presented below.

### The use of hermeneutics

The emergence and formulation of the study propositions, the explorative stance in developing those into the actual research question, the selection of theories to investigate in Chapter 4 (conceptual and theoretical framework), and the choice of the case study occurred in iterative movements, where pre-understanding and understanding, theories and case have influenced each other. This relates to the 'hermeneutical circle' (see

figure 3.2) and to the idea that *"the researcher allows the empirical material to inspire, develop and reshape theoretical ideas"* (Alvesson & Sköldbberg, 2000, p. 249).

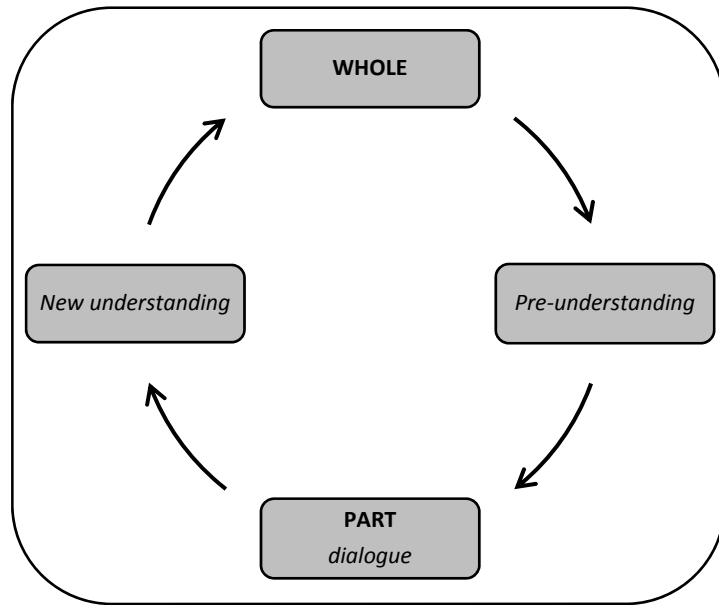


Figure 3.2: The hermeneutical circle  
(based on Hansen & Simonsen, 2004, p.122)

Hermeneutics originally meant to contribute in creating mutual understanding between two cultures, by means of interpretation (Blaikie, 2003). Relations with the present report appear in the proposition of inter-relating the contemporary values and practices of two fields, suggesting that two ‘planning cultures’ are to be understood, respectively an urban design-based and urban governance-based. The use of interpretation, linked to hermeneutics and described previously, suggests that the analysis and conclusion rely on the **subjectivity of the researcher**, since *“the process of un-*

*derstanding the products of other traditions or cultures cannot be detached from the culture in which the interpreter is located”* (Blaikie, 2003). Thus according to modern hermeneutics, the researcher cannot understand another culture or phenomenon, unless he/she takes a departing point in his own. This pre-understanding influences not only the interpretation of data as indicated before, but also the realisation of the investigation (e.g. the approach to interviews) (Arler, 2008). In the present research, for instance, premises lie in the author’s own academic background and experiences in both architecture and urban planning, which have influenced, to some extent, the choice of topic, the selection of theories and case study. It has led as well to a feeling of understanding many of the interviewees with the same hybrid background, while relating to the overall case project and its context<sup>3</sup>. Some authors have addressed explorative, interpretative and subjective forms of research with the term of ‘reflectivity’. Reflective research and analysis puts the focus on *“as far as possible, a consideration of the perceptual, cognitive, theoretical, linguistic, (inter)textual, political and cultural circumstances that*

<sup>3</sup> This refers to the skill of empathy, one key-characteristic of hermeneutics that focus on the capacity to shift between identifying oneself with the subject’s situation and distancing oneself from the topic, in the same iterative movement between part and whole suggested by the ‘hermeneutical circle’ (Hansen & Simonsen, 2004, pp. 120-121).

*form the backdrop to – as well as impregnate – the interpretations”* (Alvesson & Sköldbberg, 2000, pp. 6-7). In this case, the reader should thus be aware of both the author’s background and the interviewees’ background (see Appendix A), as to understand, or sense, the reason for presented assumptions, forms of expression and interpretation.

Such as described, social constructivism and hermeneutics support the use of qualitative research methods. Those are advocated by some theorists in relation with *“the importance of a reflexive dialogue to set in motion hardened taken-for-granted assumptions which have emerged through collective processes of knowledge”* (Alvesson & Sköldbberg, 2009, p. 31). This has of course an interesting point with regard to the first proposition of the study (see Chapter 1), assuming that the report can contribute to bridge the academic gap between urban design and urban planning.

### 3.2. Methods for data collection

Qualitative data collection has thus been implemented in the research, in relation to the presented methodological approach. The report can be seen as consisting of two parts: one being a theoretical review as to extract the urban design and planning values, on a theoretical and academic basis; the second being the case analysis that confronts these values with practical experience, and investigate their interrelations in practice. While the first part reposes mainly on document analysis, the second part emanates from the analysis of qualitative interviews conducted with actors from the case. The sequence of investigation phases can be seen in Figure 3.3, indicating also their influence on the reflection and research.

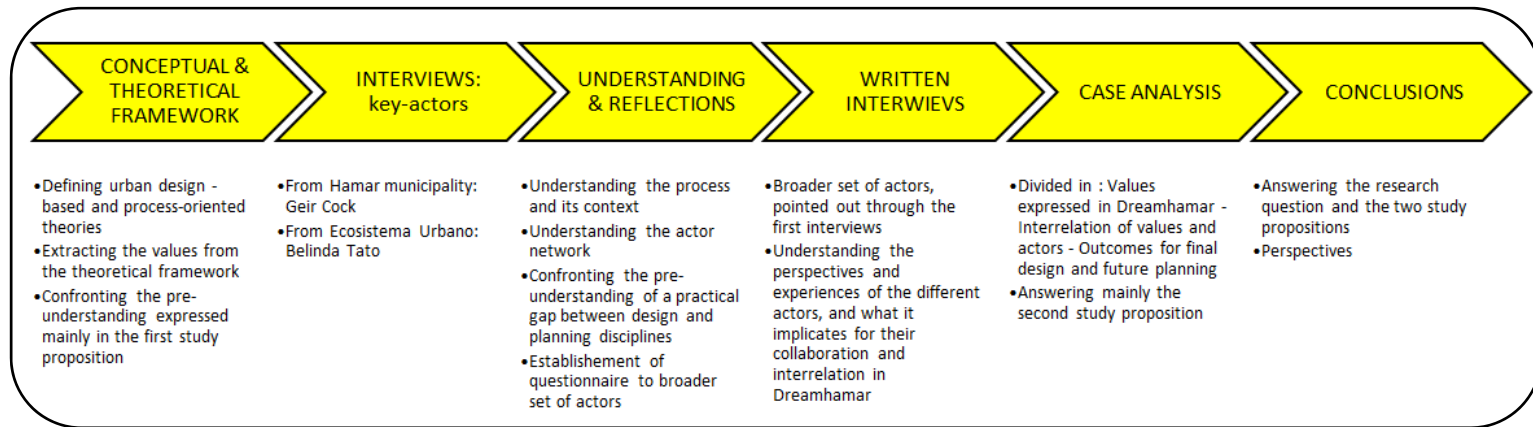


Figure 3.3: Project design diagram

### 3.2.1. Document analysis

The type of literature used for the document analysis in the conceptual and theoretical framework differs slightly between the urban design and the urban planning theories. While the latter is based on academic and scientific articles, the first comprehends mostly online articles, written debates and discussions. This illustrates the emergent character of those design-based theories and their novelty compared to the collaborative planning theory. It corresponds with their empirical basis (e.g. planning experiments, one-time projects and unique urban interventions, try-outs and innovative workshops) and the continuous inputs that they are subjected to. Some might question their legitimacy in comparison to the theories formulated within the sphere of academic debates and reflections. Their

presence in recent debates and discussion among planning practitioners and academics through conference proceedings, workshops and fairs, as well as online networking platforms and discussion groups such as ‘Collaborative Planning Practices and Research’ (Mota, 2012), show the relevancy of those theories, concepts and experiences in the actuality of the urban planning field. This links up as well to the **pre-selection of the presented theories** in Chapter 4: which were the guidelines or reasons for choosing those theories? The research aims to inscribe itself in contemporary outlooks on urban design and planning, as to outline their interrelations on a relevant time basis for present theorists and practitioners. The actual and emergent character of those theories is thus one first choice criterion. Then the author’s background contributed with a prior knowledge of some of

the design-based theories and issues that they address, which has led to investigate further into other theoretical or methodological planning approaches dealing with the same issues. For instance the ‘acupuncture’ or ‘tactical’ aspect, described by some of those theories, has been a triggering point to the selection, or their focus on the social dimension and production of space. In general all theories proposed a reflection on the productivity of urban interventions, projects or developments, and the collaborative approach throughout their realisation.

Literature used in the case study comes from different sources (See Table 3.1). Documents and plans from Hamar municipality’s website contributed to

frame the administrative and regulative backdrop of the project, while indicating the Municipality’s strategies according to urban spaces. Online information, posts and articles from the various websites and blogs contributed to describe the general context, evolution and objectives of the Dreamhamar project, from the perspectives of the main curators, i.e. Hamar municipality, Ecosistema Urbano and the artist Lluís Sabadell Artiga. Documents and sources, such as the booklet *Futurehamar* (Hamar kommune & Ecosistema Urbano, 2012) or the online presentation of Noa Peer on ‘Think Commons’ (Peer, 2012), have been indicated by interviewees as to complete their answers and perspectives.

**Table 3.1: Literature about Dreamhamar**

<b>Different sources used in the case study</b>	
<b>Documents and plans</b>	<ul style="list-style-type: none"> <li>- Booklet <i>Futurehamar</i> (Norwegian version)</li> <li>- Reports, proceedings and plans from Hamar municipality, accessible their website</li> </ul>
<b>Main websites &amp; blogs</b>	<ul style="list-style-type: none"> <li>- Hamar municipality’s website</li> <li>- Municipal Planning department’s blog</li> <li>- Ecosistema Urbano’s website, blog and Facebook</li> <li>- Lluís Sabadell Artiga’s website and blog</li> <li>- Dreamhamar project’s blog</li> <li>- OneThousandSquare proposition’s blog</li> </ul>
<b>Online videos and conferences</b>	<ul style="list-style-type: none"> <li>- Think Commons online platform and network for knowledge sharing and virtual conferences</li> <li>- You Tube videos, usually accessible from the different blogs and websites as well</li> </ul>

Document analysis in the case study is thus mainly to describe the context or to confirm or detail some comments made by the interviewees. The approach to the case analysis and the qualitative interviews are described in the following paragraphs.

### 3.2.2. Explorative case study

The **choice of the case study based research** is explorative and relational (Neergaard, 2007, pp. 36-39): explorative because it occurred through the same openness for inputs (e.g. from discussions and networking platforms) and iterative movements that motivated the selection of the urban design and planning theories, and relational because the case had clear connections to the presented theories in Chapter 4. Indeed the case study appeared interesting as it encompassed a concrete example of 'tactical urbanism' workshop, developed by some interviewed actors who also had contributed to define the concept of 'tactical urbanism' (see Chapter 4.1). Then when looking into the context for this particular workshop, the comprehensive participative process showed fascinating elements and approaches in the field of urban design and planning, such as an extensive professional collaboration and participation, integrating multiple disciplines and interests, and making this a unique experience to investigate.

Case study itself is defined as *"an empirical inquiry that investigates a contemporary phenomenon in depth and within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident"* (Yin, 2009, p. 18). Indeed the case analysis of Dreamhamar should contribute to highlight contemporary tendencies in collaborative and participative practices, where urban design and planning values interrelate. Both the time and 'real-life' perspectives are important in the report: the conceptual and theoretical framework contributes to determine current values in planning, while the case helps to situate them in the 'real-life' practice of planning (e.g. according to the variety of urban actors, their respective background and experiences, their views and expectations about contemporary urban spaces and urban planning, the administrative and political planning context). Although the values will have been extracted from theoretical review before the case analysis, their interrelation is rather abstract. The case is thus the 'real-life' illustration of an abstraction (Yin, 2009, pp. 32-33). Furthermore the case study should *"enlighten those situations in which the intervention being evaluated has no clear, single set of outcomes"* (Yin, 2009, p. 20). The previously presented study propositions introduce the explorative approach to the research from the start onward, but they assume as well that the so-called interrelations of values generate benefi-



cial outcomes for urban planning, both in terms of the studied case (e.g. qualities of urban place) and in general in terms of urban planning field (e.g. new inputs to academic debates and practical experiences). This constitutes part of the exploration the case study. Finally the research makes use of a **single case study** as to investigate the interrelations of urban design and planning values in practice. With the social constructivist perspective, generalisation is difficult and inappropriate given the importance of the relational context for the construction of knowledge (Alvesson & Sköldberg, 2009, p. 11); the single case study is thus an example or illustration among others. In the report, the case of Dreamhamar illustrates one way of those mentioned values to interrelate, without defining norms or general criteria for their interrelation. However this opens up for further explorations on current interdisciplinary interrelations and collaborative practices in urban design and planning; maybe tendencies could be identified or confirmed through the use of multiple case study. The single case study presents thus an innovative or unique character (Neergaard, 2007, p. 21).

### 3.2.3. Qualitative interviews

The analysis of the case study was carried out empirically on the basis of the qualitative interviews with various urban actors from the Dreamhamar case. The

definition and choice of the type of interview to carry out, and their realisation, were made mainly according to the book *Conducting Research in Human Geography*, Chapter 7.3 in Kitchin & Tate (2000).

Within the case analysis of the Dreamhamar project, qualitative interviews have been used sequentially with different purposes (see Figure 3.3). Firstly two key-actors were met through **explorative interviews** as to build up an understanding of the project and its implications for the two parts, i.e. the local Norwegian planning team and the Spanish designing team. The two interviewees were Geir Cock, architect and land use manager<sup>4</sup> in the Planning department of Hamar municipality, who was considered to represent the public planning institution in the project, and Belinda Tato, architect and co-founder of Ecosistema Urbano, who represent here the contracted private designing firm. Those interviews were semi-structured, carried out from a respectively Danish and in English interview guide of around 4 pages of questions related to the process and context of Dreamhamar. The two interview guides were elaborated here as to enlighten details and complete information already accessible on the different websites about Dreamhamar (i.e. Hamar municipality's own website, Ecosistema Urbano's blog and website, the project's own blog and various arti-

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<sup>4</sup> The original Norwegian term is *arealplansjef*.

cles describing or commenting the project). The summary of the two interviews can be found in Appendix B and Appendix C.

The second round of interviews was carried out with actors, which had been named as especially engaged in the project, adding interesting perspectives to the discussions that took place under the two first interviews. The two first interviews helped thus to frame the questions for this second round (see Figure 3.3). They were structured **written mail interviews** of 11 open-ended questions, formed as a questionnaire divided in the following themes: the interviewees' background, their specific role and contribution in the project, their experiences in the process and the followed procedures or methods, and finally the outcomes and expectations after Dreamhamar. Those themes correspond to the three themes articulating the case analysis: values, interrelations and outcomes. The interviews are to be found in Appendix D1-D8. The two series of interviews had a subjective character taking a point of departure in the respondent's experience and perspectives. In the two spoken interviews, this subjective character was addressed by openness

towards the opinions, perspectives and experiences presented by the respondents, and welcomed gladly information which the respondents might want to share next to the prepared questions. In the written interviews as well the respondents had the liberty of answering according to what they thought important, ending up in some very short responses from some interviewees and rather detailed descriptions from others. In this second round, 9 actors responded the mail interview, while 4 did not, generally for reasons of work rush; 2 were from the Municipality as well, while 2 were from public organisations or associations. Table 3.2 gives the name and profession of the various actors of Dreamhamar interviewed throughout the project period. Appendix A presents a further development of this table, detailing the interviewees' professional background and experiences, as well as their role in Dreamhamar. This table will help a more thorough appreciation of the interviewees' reasons for enunciating certain aspects in the way they do, such as supported by hermeneutical outlooks on interpretation of texts.

Table 3.2: List of interviewees, their profession and their role in Dreamhamar (\* Responded as well to the 2<sup>nd</sup> round interviews, written interview)

<b>1<sup>ST</sup> ROUND INTERVIEWS</b>		<b>EXPLORATIVE INTERVIEWS</b>	
<b>Interviewees</b>	<b>Profession   Firm</b>	<b>Role in dreamhamar</b>	
<b>1</b> Geir Cock*	Municipal architect and planner, Land use manager   Hamar municipality	Project leader and facilitator representing Hamar municipality's Planning department – <i>Local actor and participant</i> –	
<b>2</b> Belinda Tato	Architect   Ecosistema Urbano	Project leader and main coordinator contracted by Hamar municipality – <i>International actor</i> –	
<b>2<sup>ND</sup> ROUND INTERVIEWS</b>		<b>WRITTEN INTERVIEWS</b>	
<b>Interviewees</b>	<b>Profession   Firm</b>	<b>Role in Dreamhamar</b>	
<b>3</b> Knut Sjøvold	Construction engineer   STEMA Rådgivning AS	Project manager for Stortorget and Kulturhuset contracted by the Municipality – <i>Local actor</i> –	
<b>4</b> Sverre Skram Vatne	Civil engineer   STEMA Rådgivning AS	Assistant project manager for Stortorget and Kulturhuset contracted by the Municipality – <i>Local actor</i> –	
<b>5</b> Ethel Baraona Pohl	Architect and founder   dpr-barcelona (independent publishing house)	Online workshop manager ('Tactical urbanism') contracted by Ecosistema Urbano – <i>International actor</i> –	
<b>6</b> Paco González	Architect and founder   radarq.net & BeCity	Online workshop manager ('Tactical urbanism') contracted by Ecosistema Urbano – <i>International actor</i> –	
<b>7</b> Joanna Mikulska	Culture animator and event organiser	Onsite workshop manager (StoryHamar) contracted by Ecosistema Urbano – <i>Local actor and participant</i> –	
<b>8</b> Audun Jensen	Primary school teacher   Storhamar barneskole	Onsite workshop manager (PlayHamar) contracted by Ecosistema Urbano – <i>Local actor</i> –	
<b>9</b> Kari Nilssen	Landscape architect and Planning department manager   Hamar municipality	Coordinating municipal planner from Hamar municipality's Planning department – <i>Local actor</i> –	
<b>10</b> Noa Peer	Architect   Office for Urban Innovation	Network designer and facilitator collaborating in the Ecosistema Urbano team – <i>International actor</i> –	

It is relevant to remark that a first proposition for the final design of Stortorget (i.e. mainly 3D visualisations) was published and discussed between the moment that the interviews were sent out and that Kari Nilssen entered her answers to the interview. She is therefore the only one mentioning this final design in her reflections. Furthermore the interviews are the perspectives and experiences of individuals. Nonetheless the case analysis should not be seen as the analysis of individualities, but rather the identification of design and planning values expressed mainly on the basis of their role and professional background.

### **General reflections and critiques**

Some comments and critical points can be mentioned in consideration to the use of methods and choice of methodology. Regarding the chosen methods, firstly one could wish that interviews were made with an extended number of actors, given the multiplicity of participants in Dreamhamar. The broad network of international actors engaged in Dreamhamar was a challenge here as to get the overview of this multiplicity and in regard to the spread geographical locations of contributing actors. For this latter reason, the use of Skype session was made for interviewing Belinda Tato for instance. Secondly the choice of type of case study could have been different (e.g. multiple cases) but then the outcomes would have been different as well

(e.g. recommendations based on the experience of several processes of same kind). Then of course the research could have been based on another methodology: for instance doing a discourse analysis or analysing the network of Dreamhamar based on the Actant Network Theory of Bruno Latour. While discourse analysis can sometimes feel very close to the present analysis, it would still suggest completely different outcomes, such as the citizens understanding of the process, and thus contribute for instance by informing about ways of communicating the process out to the public. The latter methodology would suggest a greater focus on the interrelations (both human and non-human) within the Dreamhamar network, and its outcome would probably inform rather about the meaning of the Dreamhamar design and planning network, and could for example propose an alternative way of building it (Collin, 2003, pp. 74-77).

## **4 CONCEPTUAL AND THEORETICAL FRAMEWORK**

This chapter aims to outline the values from design-based and process-oriented theories, hereby extracting the elements for answering the first part of the research question, i.e. how do those values address urban complexity. Then it explores the possibility for theoretical bridging of design and planning. Indeed, as already mentioned in the introduction, **perception of a gap between urban design and planning** exist, probably most in academic and theoretical discussions and literature. In my perspective, this gap can be linked to the one mentioned by Philip Allmendinger, i.e. the theory-practice gap in urban planning. He explains how academics develop planning theories for practitioners to apply in the 'real-world' and justify their approach, while practitioners claim that the academic theories have little meaning for practices based on a practical 'common sense' (Allmendinger, 2009, pp. 23-24). This finds some relevance when looking at contemporary urban planning and design theories: the first is strongly academically-based and the latter is usually empirically-based. Furthermore it seems that many practicing planners have a background and education in design or engineering (e.g. architects working

as urban planners) and that theorising planners often have a social or natural science background. This corresponds to the issue of multiplicity in planning and to Ernest Alexander's perspective on the presence of a diversity of practices in planning (Allmendinger, 2009, p. 12). According to Alexander, the diversity of theories represents an advantage for planning practitioners (i.e. meant as planners with either a social science or design background), so that they can pick and choose as to develop their own hybrid approach (Allmendinger, 2009, pp. 23-29). Some might consider the gap unbridgeable, but a potential in reducing the gap is seen in enhanced transdisciplinarity and collaboration, especially between urban design and planning professionals, since design theories comprehend an empirically-based nature, and their values seemingly correspond with planning values.

Before proceeding with the outlining of those corresponding values, it should be remarked though that the different planning approaches present **diverging ontologies of space**. Indeed practitioners might perceive space in different ways, according to their background or the focus of their work. In an article speaking of 'differentiated realities' or the plural ontologies of reality, Llewellyn outlines five layers or ontologies of reality (see Table 4.1).

**Table 4.1: Differentiated realities (Llewellyn, 2007, p. 57)**

	<b>Reality</b>	<b>Content</b>
1	Physical	Bodies and objects situated in space and time
2	Structural	Institutions, roles and rules reproduced by people
3	Agential	Projects undertaken by human agents
4	Cultural	Knowledge, concepts, values, beliefs and ideologies that are articulated and/or written down
5	Mental	Thought, feelings, emotions, interests and mental constructs of individuals

Although planning would or should encompass them all, it is plausible to think of the different planning practices as emphasising one or two ontologies over the others. For instance, in the task of planning a public square, a land use planner will probably emphasise the conception of space in regard to a normative criteria regulating the diversity and mixity of functions around the square (i.e. the structural reality in Table 4.1); a social planner will conceive space in terms of social relations in and around it, influencing aspects such as community building or social capital, through the activities on the square for example (i.e. the cultural and mental realities in Table 4.1); finally the architect and urban designer might focus on space as an aesthetical and sensual experience according to the physical forms and spatiality developed on the square

(i.e. the physical and mental realities in Table 4.1). Urban design and planning would then be influenced by the different ontologies. This can be seen as a challenge for collaboration between the different practices, but also a potential for urban projects responding more thoroughly to all perception of space through transdisciplinary collaboration.

#### **4.1. Urban design approach to planning**

In the following paragraphs, some urban planning theories, which have emerged lately from the urban design field, will be presented. Those theories have been developed or introduced mostly by architects and designers, based on their own observations of current urban challenges and transformations, or emanating

from their own practice and views on qualities of urban spaces, urban life and the future development of cities. The increasing focus of designers on the urban processes has a saying both in what planning and planning values represent today, and in what are the role of planners in contemporary urban projects. Genuinely a whole set of urban actors and activists, professionals and non-professionals, are currently joining the reflections, debates and urban actions, hereby influencing and (re)defining contemporary urban planning. The presented theories will be ‘urban acupuncture’, the oldest of all concepts presented here; ‘tactical urbanism’, which encompasses many recent emerging urban approaches and concepts; ‘urbanism without effort’, a single concept but linking up to the prior ones; and finally ‘evolutionary and emergent urbanisms’.

Before proceeding into the theoretical review, it is relevant though to notify the open use of the word ‘theory’ in the following sections, used as a starting point to speak of the following design and planning concepts. We will see later that the design-based theories presented in the first parts of the chapter, are strongly based on empirical experiences and observations and their theorists are practitioners and consultants, and not academics such as the theorists behind the development of the collaborative planning theory

for instance. This matches the considerations made in the very beginning of this chapter.

#### 4.1.1. Urban acupuncture

Three main names appear as the initiators of the concept of ‘urban acupuncture’, a metaphor for approaching city planning and design: Jaime Lerner (Brazilian architect and urban planner), Manuel de Sola Morales (Spanish architect and designer) and Marco Casagrande (Finnish architect). The first developed the practice of ‘urban acupuncture’ throughout a set of projects carried out in Curitiba, Brazil, in the years 1960-1990’s (Lerner, 2011 (A)): *in his opening speech at the TED conference, Jaime Lerner stated that “urban acupuncture reclaims the ownership of land to the public and emphasizes the importance of community development through small interventions in design of cities.”* (Joon, 2010). The second one, Sola Morales, used the idea in several projects, as a *“possibility of intervening at a single meridian point in such a way as to release tensions and to engender new energy flows within the situation, not only in terms of the specific site but also with regard to future developments”* (Frampton, 2003, p. 76). Finally Casagrande has been developing it, in cooperation with the National Taiwan University’s department of sociology, as a paradigm of the Third Generation City, or post-industrial city, being a *“complex energy organisms in which different over-*

*lapping layers of energy flows are determining the actions of the citizens as well as the development of the city”* (Casagrande, 2010). With focus on environmentalism and urban design, Casagrande defines ‘urban Acupuncture’ as a design tool where punctual manipulations contribute to creating sustainable urban development, such as the community gardens and urban farms in Taipei (Casagrande & Ruin Academy, 2010). Generally the concept has been related to various theories and inputs: e.g. the ‘Tipping Point’ aspect developed by journalist Malcolm Gladwell<sup>5</sup>, the ‘Broken Window Theory’ from criminologist George Kelling<sup>6</sup> and the Barcelona urban revitalisation interventions from the 1980-1990’s, where the origin of certain development of tendencies or patterns in urban societies or areas were linked to individual attitudes or localised actions (Shieh, 2006, pp. 45-48).

The aims of ‘urban acupuncture’ are to revitalise the city with the potentials that it already encom-

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<sup>5</sup> Specific reference is made to observations of individual and collective behavioural patterns in relation to their social environment, pinned down by political scientist Morton Grodzins and developed in the book *The tipping Point: How Little Things Can Make a Big Difference* by Malcolm Gladwell (Shieh, 2006, p. 45).

<sup>6</sup> Theory developed and applied in New York City in the 1980’s is based on the observation that one little vandalised item such as a broken window has extended effect on the perception of built environment. Back then the theory was mainly linked to policies and strategies for reducing crime and insecurity (Shieh, 2006, p. 46).

passes; to sustain urban regeneration with focus on mobility, environmental and social sustainability, in such a way that current actions will have long-term effects on future urban developments. In order to do so, the scale of the interventions and their nature (e.g. architectonic, social or mobility-oriented), as well as their strategic location, is significant as to ground the action in concrete challenges and issues, which the concerned city or urban neighbourhood is facing. Additionally the diverse contribution to ‘urban acupuncture’ respond to an observation of loss of life quality, identity, feeling of responsibility towards contemporary urban spaces, both from the public sector and/or the local community. The expected long-term effect lies thus also in assuring the continuity of the qualities added by the urban intervention and by activating collective awareness and engagement. The small size and cost-effectiveness of the interventions is important. Moreover no design or intervention is better than any other; what matters is creativity and innovation (Casagrande, 2010) (Lerner, 2011 (B)) (Shieh, 2006, pp. 45-48).

‘Urban acupuncture’ is thus mainly an empirically-based theory with normative considerations on approaches to urban design, planning and management. Although formulated by design professionals (i.e. architects), it has been inspired by theories and ‘real-life’ cases from very different disciplines, where actions



and effects have been generally related to their physical and/or social environment. This somehow makes 'urban acupuncture' a process-oriented theory, rather than design-oriented, although emerging from the field of design. It acknowledges the spatial and social relations within a city and acts out of them. While clearly valuing parallel and creative thinking, its methodology is vague: how are those strategic intervention nodes defined? How can the experience from one city be translated to another one, given the divergences between cities and cultures all over the world? Lerner was politically active in Curitiba when many of those 'acupunctural projects' were initiated, giving him thus the authority to get the projects through. Furthermore the 'urban acupunctures' in Curitiba occurred in an urban and political context which are space and time specific, and thus can make it difficult to apply or translate into other urban contexts. The Spanish architect Sola Morales used the idea but information on the practical translation of his ideas was not found. Finally Casagrande bases his formulation on elusive philosophical terms and experiences where the role of the planner or architect is unclear. This should though not devaluate these ideas and theories, but highlight that 'urban acupuncture' is a conceptual framework expressing essential values and potentials to consider in current and future urban design and planning projects. These values are developed in reaction to unreflected

evolution and growth of some urbanised neighbourhoods in contemporary city. They are thus rather local and context-based, enhancing the need for revitalising public spaces, while raising the public, political and professional awareness about life qualities, and managing effectively existing resources.

#### 4.1.2. Tactical urbanism

'Tactical urbanism' pretends to promote short-term actions, causing long-term changes in the city. In the report published for the opening of the Tactical Urbanism Salon of the 28<sup>th</sup> April 2012, Mike Lydon describes the intention of assembling, under a same term, a "*growing number of short-term often self-funded efforts that were demonstrably leading to longer change*" (Lydon, 2012, p. v), such as 'guerilla urbanism', 'pop-up urbanism', 'city repair', 'DIY urbanism' (Lydon, 2012, pp. v, 7). Generally 'tactical interventions' are low-cost initiatives with an illegal character<sup>7</sup>. The so-called 'urban interventionists' are architects, planners, product designers, artists, transportation engineers, municipalities' departments, community activists and other active members of associations or NGO's, people from both private firms and public sector, representing a new generation of 'city-makers'

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<sup>7</sup> The illegal character asserts the spontaneity of the urban action, rather than its law-breaking aspect (Lydon, 2012, pp. 9-42).

(Lydon, 2012, pp. 9-42) (Street Plans Collaborative, Collaborators, 2010) (Street Plans Collaborative, 2012).

‘Tactical urbanism’ criticises the large-scale projects and transformations still influenced by modernistic planning viewpoints. Indeed it perceives those projects as aiming to control and resolve the numerous current urban challenges, while failing to support long-term economic and social benefits and to integrate the citizens’ contributions through a process of incremental transformation of their neighbourhood. In search of increasing the liveability of urban spaces, ‘tactical urbanism’ provides an *“approach [that] allows a host of local actors to test new concepts before making substantial political and financial commitments”* (Lydon, 2012, p. 1). ‘Tactical interventions’ can occur for instance on parking lots, cul-de-sacs, vacant land or underrated spaces in cities, always with a focus on the human scale of the intervention. They emphasise a deliberate approach to ‘city-making’, established on five principles: a deliberate and incremental approach to activate change, the use of local ideas to respond to local challenges, a short-term commitment and realistic stake, a low-risk approach, and the focus on the development of social capital, creativity and organisational capacity for institutions. ‘Tactical interventions’, or temporary experimentations, should offer the advantage to inform planning and design in order to assure the success of the final design, build trust be-

tween partners, interest groups and local leaders; it is presented as a small and beneficial investment in the future designs and planning processes within a locality (Lydon, 2012, pp. 1-3) (Arieff, 2012). Finally ‘tactical urbanism’ proposes to connect people in society by means of new technologies. Ethel Baraona and Paco González, two architects and researchers in architecture and urban planning, link thus ‘tactical urbanism’ up with community-centred design methodologies<sup>8</sup>, which argue that tools and technologies can support the building of open organisations and participative actions within a community, in order to give back urban spaces to the city dwellers and users. From this perspective, ‘tactical urbanism’ deviates thus more towards ideas of open-source planning and crowdsourcing approaches to urban design and planning (Baraona Pohl & González, 2011).

‘Tactical urbanism’ is thus a term used with openness and flexibility: practitioners keep building on with the latest innovations and urban experiments, which are carried out by professionals of other disciplines than urban planning or proactive citizens having a say in the quality of urban life in their neighbourhood. Thus, as ‘urban acupuncture’ is a concept based on a collection of experiences, ‘tactical urbanism’ as

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<sup>8</sup> ‘Open P2P Design’, developed by Massimo Menichinelli, is one example of such methodologies (Menichinelli, 2012).

well is more of a conceptual framework than an academic planning theory. In this case, the concept has been developed by an even larger panel of people, i.e. professionals and non-professionals of planning. This could be perceived as one of the signs of urban design and planning opening up to a broader set of urban actors, leaving out to some extent the planning practitioners or challenging them in the definition of their role. This issue will be discussed later on in the report. The proactive character of the actors nonetheless is remarkable in those projects, and in the terminology used to define their intervention as ‘city-making’; this very active approach to urban planning could be interpreted as the clue to what is expected of planning practitioners today.

However, trying to frame so many concepts and urban planning practices could also be the weakness of ‘tactical urbanism’: the risk is that the term becomes a branding mark swiftly applied to any kind of urban action, hereby blurring the values and perspectives that it brings to urban design and planning. In an online discussion group, the remark is made about the impact of professional terms such as ‘tactical’, on the public inclusiveness of planning approaches: they “*distances the consumer/client from understanding what is being offered and how they can be involved*” (Kent, 2012). The objective of ‘tactical interventions’ reveals the double scale of their focus and effect, from the

local and concrete intervention to the more global and general effect on urban governance. They desire indeed to stimulate qualities of urban life and revitalise urban places and neighbourhoods, while activating the urban actors and dynamising planning processes. The focus beyond the physical product of the intervention and the long-time time perspective adopted by the ‘interventionists’ place a responsibility on the citizens and the authority, who are left with the inputs of the intervention for future applications. But if the openness, flexible and vague definition of ‘tactical urbanism’ can lead people to think that it is not something for them, as it was suggested previously by the previous quote, they might just interpret ‘tactical urbanism’ as one more debate between activists and professionals of planning. The communication to the public, the integration of the concept in local governance and political support seem thus necessary, in order to give ‘tactical urbanism’ the credibility and legitimacy in order to influence the qualities of and awareness towards urban spaces.

#### 4.1.3. Urbanism without effort

In an article anticipating the issues and hot topics for urban planning in 2012, Chuck Wolfe, an American environmental and land use lawyer with a degree in regional planning, presents “*on-going importance of urbanism without effort*” and “*additional ways to con-*

ceive of urban opportunity” as imminent central themes in the planning of cities (Wolfe, 2011 (A)). He positions this argument as a result of on-going discussions about place-making and interests in urban places and gathering places, such as squares or street corners, and the potentials to come with new ways of apprehending the city. His argument, theoretically vague, is sustained by empirical examples of such urban opportunities or urbanisms: neighbourhood initiatives for movie nights which take over spaces such as driving alleys, or the 24-hours city which is magnetic and attractive, providing urban vitality and quality<sup>9</sup> to places, all day round (Wolfe, 2011 (A)) (Wolfe, 2011 (B)). The Planetizen<sup>10</sup> refers to Wolfe’s article, quoting that planners might “*try awfully hard (...) to extol the virtues of the city by proselytizing and debating ideas and opportunities*” (Urban Insight, 2011). Wolfe’s argument is that places and neighbourhoods already have what is needed to foster better cities, shared places and to build the local community, and the professionals’ debates can thus be excessive. While recognising the technical and regulative necessity of

planning (e.g. storm-water management and system maintenance, regulations and maintenance of road infrastructure), he states that this is the physical base for reinventing spaces and generating street-life with the pedestrian in scale. Therefore he recommends urban practices that nurture existing potentials in cities (Wolfe, 2011 (C)). According to this example, those potentials seemingly lie with the activation of the local community in neighbourhoods.

‘Urbanism without effort’ is presented by Wolfe as a form of practices in urban planning. It can hardly be considered as a theory as such: its backbone lies in some empirical observations and experiences, and is mainly a reflection or questioning to current urban planning practices. Furthermore till this day, only Wolfe seems to have elaborated around the term ‘urbanism without effort’, using it more to brand practices and experiences that he personally values. However reference to his argument was made by discussion and networking platforms concerned with knowledge sharing about urban planning and collaborative practices, and constituted of practitioners and academics. Indeed the concept points to critical aspects of contemporary urban planning, and offers a perspective on the potentials to be recognised and used in order to respond to the failure, weaknesses or lack of current public places and urban life in cities and neighbourhoods. It adheres as well to the tendency of focussing

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<sup>9</sup> Quality is measured here in terms of safety, spurred by the four criteria of mobility, proximity, commerce and interaction (Wolfe, 2011 (B))

<sup>10</sup> Planetizen is an American network and information exchange platform, aiming to gather urban planning news, commentaries, interviews, reviews, etc., to inform professionals of urban planning, design and development.

on the user of urban space and the important social function of public places. Finally 'urbanism without effort' reserves a technical and regulative post for planners and professionals, seeing them as the technicians of the city, adjusting technical and infrastructural aspects and establishing regulations. The role of the planner in this perspective is a technocratic civil servant, facilitating the spontaneous urban interventions of the public.

#### 4.1.4. Evolutionary and emergent urbanisms

Two concepts have been gathered here: evolutionary urbanism and emergent urbanism. In 2005, a research studio from the Berlage Institute, located in Delft in the Netherlands, decided to address the densification and complexity of growing and constantly changing cities. This studio was created in relation with Winy Maas' publication of the book *KM3*<sup>11</sup>, in which Maas explains on one hand the challenge of contemporary urbanism as having to respond to growth and mutations of cities, and on the other hand the challenge of defining the notion of public realm after the failure of the modernistic and idealistic urban visions proposed

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<sup>11</sup> '*KM3*' (or cubic kilometre) addresses the architects' three-dimensional approach to space, but extending the scope of study to the density, complexity, enlarged scale and limitless character of nowadays cities (illustrated by the transition from metre to kilometre, the first being the architect's usual working unit) (Actar, 2012).

by the architects of the 1960's. He observes the search for various ways of dealing with cities through mapping, parameterising, observing, while avoiding any visionary production. This leads either to a disbelief in urbanism and urban theories, or to the opportunity of producing new theories. Hence emerges the opportunity to include the latest technologies, in this case, modelling programs, to understand and evaluate interactions and relations in design and processes of urban planning. Environments, and especially urban ones, are here seen as webs of components constantly in relation to their surroundings. Within those global networks, communication technologies transform the way places are related: the dynamic interaction of components and actors is referred to as a way to address the complexity of cities (Berlage Institute, 2006, pp. 8-37;49-68;141-151). Based on those perspectives, Maas and his studio propose to develop a virtual platform for simulating interactive urban developments and explore their chain reactions in complex and global urban networks, just like a computer game. Maas recognises that this might challenge the planner's role, if computers can deal with all those information instead of planners, or it can become a new method for planners to deal with urban complexity (Berlage Institute, 2006, pp. 26-37).

The term 'emergent' can of course be applied to anything newly occurring, and therefore many refer-

ences can be found on ‘emergent urbanisms’, but not with the similar framework. Nonetheless another contribution to the reflection was found to have quite comparable ideas: Mathieu Helie, a web developer and complexity scientist with a background in economics and interest for urban planning, has used the work of Stephen Wolfram, a computer and complexity scientist, to address the ‘organized complexity’ of cities pointed to by Jane Jacobs. He comments on the statistical approach to urban planning in the 19<sup>th</sup> century, which reduced cities to a set of variables to manage, while using the concept of ‘common good’ to gather public accept. Helie argues to use the past lessons in order to understand and tackle better modern challenges. He perceives thus ‘emergent urbanism’ as a way *“to use computational patterns to tackle contemporary problems (...). It does not prescribe any specific plan of action for any particular place, but it provides the inspiration for any city on what to do next to improve itself”* (Helie, 2012). Desiring to address urban complexity, he refers to computational technology and complexity science as to contribute to a new kind of urbanism: *“searching for models of complexity and applying them is how we turn the new kind of science into a new kind of urbanism”* (Helie, 2012). This suggests that the evolution of urban planning can occur in relation to fields, which might seem distant, and em-

phasises the importance of lateral thinking among professionals.

Those concepts show the extreme standpoint of developing a technological-assisted kind of urban planning, which some of the previous conceptual frameworks had but indicated. This example of emerging planning concept is thus probably even more technological-based than design-based, but the objective lies again in sustaining and improving planning processes and in managing contemporary urban complexity. The word ‘process’ here concerns as well the urban development process, and not only the planning or design processes. The focus of the architects and designers from Delft, although being still very close to the network perspectives and to the perception of urbanism as an assemblage of interacting elements, seems more turned towards the spatial dimension of urban development, than on the social dimension presented by previous concepts. Whereas ‘emergent urbanism’ as presented by the web developer and complexity scientist, still present a theorising and abstract perspective on cities; this can be supported by the fact that no concrete project exist with the application of this computerised methodology. Table 4.2 sums up the various theories and concepts encountered in this chapter so far.

Table 4.2: Summary of the previously presented conceptual frameworks. (Sources are the same as those used in the text)

NAME	AUTHOR(S) & CONTRIBUTOR(S)	INSPIRATION FIELDS TO APPROACH CITIES	PLACE OF ORIGIN	AGE	REFERENCE PROJECT	KEY-ELEMENTS
Urban Acupuncture	Jaime Lerner	<ul style="list-style-type: none"> <li>- Architecture</li> <li>- Urban planning</li> <li>- Medicinal references</li> </ul>	Curitiba, Brazil	<ul style="list-style-type: none"> <li>- Practiced since the 1960-1970's and up till today</li> <li>- Published in 2003</li> </ul>	Numerous urban projects in Curitiba	Combination of sustainability, mobility, sociodiversity in urban revitalization projects
	Manuel de Sola Morales		Barcelona, Spain	<ul style="list-style-type: none"> <li>- Practiced and formulated during the urban regeneration of Barcelona in the 1980's</li> </ul>	Various architecture projects	Catalytic aspect of the intervention for future developments
	Marco Casagrande		UK	<ul style="list-style-type: none"> <li>- Published research in 2010</li> </ul>	Community gardens and urban farms in Taipei, Taiwan	Anarchism and social movements in the post-industrial city
Tactical Urbanism	Street Plans Collaborative	<ul style="list-style-type: none"> <li>- Architecture, design &amp; planning</li> <li>- Advocacy planning</li> <li>- Engineering</li> <li>- Events and pop-up interventions</li> </ul>	U.S.A.	2011-2012, but based on former theories and movements	Numerous project in U.S.A.	<ul style="list-style-type: none"> <li>- Small urban actions with great and spreading effect</li> <li>- Human-scaled urban interventions and people-oriented places</li> <li>- Sensible transportation solutions</li> </ul>
	Ethel Baraona Pohl (dpr-barcelona) and Paco González (radarq.net)	<ul style="list-style-type: none"> <li>- Architecture</li> <li>- Urban sociology (reference to Henri Lefebvre)</li> <li>- Open-source &amp; network planning</li> </ul>	Spain	2011	Online workshop around the project for the main square in Hamar (i.e. Dreamhamar)	<ul style="list-style-type: none"> <li>- Social connections and community building, as preliminary to design</li> <li>- New technologies to get back the right to the city and achieve democratic planning</li> </ul>
Urbanism without effort	Chuck Wolfe	<ul style="list-style-type: none"> <li>- Environmental &amp; land use law</li> <li>- Regional planning</li> </ul>	Seattle, U.S.A.	2011	Neighbourhood movies night and come-together event	Neighbourhood initiatives, occupation of odd and underrated spaces

Evolutionary urbanism	Winy Maas (architect, urbanist and professor) and Brent Batstra (PhD student at Delft School of Design)	<ul style="list-style-type: none"> <li>- Architecture</li> <li>- References to Darwin's evolution theory</li> <li>- Virtual platforms &amp; IT world</li> </ul>	Delft, Netherlands	2005-2006	Spacefighter platform and game	Search for a response to modern transformations and complexity on both local and global levels by means of: <ul style="list-style-type: none"> <li>- Computer generated urbanism (as scenario generation, heuristic device, learning device)</li> <li>- Informatisation of time and space</li> <li>- Communication and networks</li> </ul>
	Winy Maas and Camillo Panilla (PhD student at Delft School of Design)	<ul style="list-style-type: none"> <li>- Architecture</li> <li>- System theory</li> </ul>	Delft, Netherlands	2005-2006	Spacefighter platform and game	
Emergent urbanism	Mathieu Helie (economist and computer scientist), based on Stephen Wolfram (computer scientist)	<ul style="list-style-type: none"> <li>- Urban planning</li> <li>- Economics</li> <li>- Scientific computing</li> <li>- Complex system research</li> </ul>	Canada (and UK)	2002-2012	(Reflection and theorising)	<ul style="list-style-type: none"> <li>- Search for methods to tackle current urban complexity</li> <li>- Possibility to model complexity in simple computations, which would match complexity of human behaviours and actions</li> <li>- Legitimising of traditional urbanism through new scientific outlooks</li> </ul>

### General reflections and critique

This theoretical review present some recently emerging design-based concepts developed with a perspective on urban planning processes. As indicated previously, the theories are not founded on thorough theoretical research and academic debates, such as some urban planning and governance theories. Hence they

should be considered as conceptual frameworks<sup>12</sup>, which offer new perspectives on urban space and values in urban planning, such as the integration of communication and network technologies in the reflection about the qualities of urban spaces and life. Their

<sup>12</sup> The background for speaking of the terminologies of 'theory' lies in Allmendinger's reflection on 'what is theory?' (Allmendinger, 2009, pp. 10-18).



backbone lies in empirical observations and in a collection of single experiences or projects; their formulation can therefore sometimes be associated with the branding of a project, more than a reflection on urban design and planning. The 'theorists' here do not give any clear method in how to transform urban planning and design according to the potentials they highlight. The idea of sprawling effect from a single urban intervention, like rings in the water, somehow can illustrate observed consequences to projects that have been carried out, but the methodology to assure this 'spreading effect' is still unclear when one desires to reproduce the same phenomenon in future projects. Indeed the 'theorists' present concrete examples where planning alternatives have been tried out and had a positive result on the outcome, without outlining guidelines for future processes. This allows thus to question to which extent the process is important for them, or is it still the final product the most important result in planning. However the projects used as reference and empirical background for those theories are rather localised and context-specific, hereby challenging any generalisation.

Additionally the design backgrounds of the authors and contributors to those 'theories', as well as the hybrid inspiration fields indicated in Table 4.2, indicate some reasons for confusion about contemporary urban planning field. Firstly urban planning has

been part of architecture and urban design practices in the past, and still is in many countries. Thus architects and urban designers occupy themselves also with urban development, but it seems that they now open up more and more to parallel thinking and look into urban processes prior to the design, where the user is the key-element as to give meaning to their task and to the final design outcome. Secondly urban planning as an independent education and academic field can seem foreign for urban designers, since they consider themselves as planners; here the confusion lies mostly in the ignorance or misunderstanding of the difference and similarities between urban design and urban planning. Through the previously presented theories, obvious links can be drawn between urban design and urban planning processes. This project intends to draw on these potential interrelations and make them more explicit in contemporary urban planning practices. Next section looks into collaborative planning, which was intuitively identified as a theory and approach with corresponding urban planning values, to which those design-based 'theories' could be related as to bridge the design-planning gap, mentioned at the beginning of the chapter.

## 4.2. Collaborative planning approach

Two reasons appear for presenting and discussing collaborative planning as the planning theory to be set in relation with the previously described urban design-based theories. Firstly on-going reference to the term ‘collaborative’ was encountered in discussions and literature about the so-called urban design theories, presented previously; secondly the author’s education and knowledge about collaborative planning approaches made evident the theoretical interrelations. The latter is though a personal viewpoint. Moreover the communicative or collaborative planning paradigm

has an increasing importance and presence in the field of urban planning research and practices (Allmendinger & Tewdwr-Jones, 2002) (Mota, 2012). Collaborative planning is thus one more theory to be investigated as to match the purpose of this report to relate contemporary urban design and planning practices in the complex context of contemporary cities. The following table present succinctly the main authors and contributors to the collaborative planning theory, together with the key-elements of the approach. This table can be set in relation to Table 4.2.

**Table 4.3: Collaborative planning theory. (Sources are the same as those used in the text)**

NAME	AUTHOR(S) & CONTRIBUTOR(S)	INSPIRATION FIELDS TO APPROACH CITIES	PLACE OF ORIGIN	AGE	REFERENCE PROJECT	KEY-ELEMENTS
<b>Collaborative planning</b>	Patsy Healey, Judith Innes, Leonie Sandercock and John Forrester	<ul style="list-style-type: none"> <li>- Institution and policy analysis</li> <li>- Urban planning</li> <li>- Communicative turn and Ideal Speech Situation (reference to Habermas)</li> </ul>	<ul style="list-style-type: none"> <li>U.K.</li> <li>Canada</li> <li>Australia</li> </ul>	Since the 1980's	Several examples in Australia, Canada and U.S.A.	<ul style="list-style-type: none"> <li>- Democratic and deliberative planning culture</li> <li>- Recognition of the pluralistic character of contemporary society</li> <li>- Local and global interrelations and networks</li> <li>- Community and capacity building</li> <li>- Inclusion of the many stakeholders having a say in urban projects</li> </ul>

## Collaborative perspectives and values

The so-called 'communicative turn' in planning appeared firstly in the 1980's as a response to the previous practices of comprehensive or rational planning, which general scope constituted a limiting barrier due to lack of meaningful public debates and mismatch between the 'public interest' and technocratic means of measuring it (Innes, 1996, p. 460). Since then it evolved into a set of various theoretical concepts put forward by planning theorists such as Healey, Innes and Forrester. The names of 'planning through debate', 'communicative planning', 'argumentative planning', 'collaborative planning' and 'deliberative planning' reflect the various nuances in collaborative planning values (Allmendinger & Tewdwr-Jones, 2002, p. 5). In her book *Collaborative Planning*, Healey develops the collaborative planning alternative as one suggestion to embed urban governance practices and institutional design in more democratic planning processes, matching hereby contemporary pluralist societies. It outlines a normative position suggesting shared power and equal access to speak-outs in planning processes, based on institution and policy analysis of past planning trends (Healey, 2006, pp. 3-6; pp. 28-30). Healey defines planning and policy making as "*social processes through which ways of thinking, ways of valuing and ways of acting are actively constructed by participants*" (Healey, 2006, p. 29). This quote reveals

thus her outlook on planning, emphasising the social and interactive strands of planning. Hillier as well highlights, in her book *Stretching Beyond the Horizon*, the inherent relation between collaborative planning and urban governance approaches, but with focus on the involvement of interactive networks of social actors in public agencies' practices of planning (Hillier, 2007, pp. 34-54). Although the collaborative paradigm, presented by Healey and Hillier, theorises mainly on governance forms, it promotes values that can be transferred from the urban governance and power spheres to practices in urban design and planning.

Collaborative planning enhances the importance of critical, dialogic and discursive practices within deliberative and democratic planning processes, as to "*promote attention to the values of social justice, environmental responsibility and cultural sensitivity*" (Healey, 2006, p. 317). Mutual understanding of all stakeholders and their respective interests, equal access to the process and collective decision-making as to realise joint benefits are thus essential in collaborative processes (Sager, 2009, pp. 68-69) (Innes & Gruber, 2005, p. 183). Whereas the theories presented in Chapter 4.1 lack in concrete methodologies or application criteria to translate their values in practice, collaborative planning, with its strong theoretical backbone, has developed over time some characteristics inherent to collaborative processes. A brief outline

of those characteristics, based on the main authors and contributors of collaborative planning theorising, can be found below in Table 4.4. The table is not an exhaustive and definitive framework, but outlines some important aspects of the collaborative approach.

It is therefore not meant to serve as a framework for the forthcoming case analysis, but themes mentioned here by the planning theorists will be related to the themes presented by the urban design theorists and exemplified throughout the Dreamhamar case.

**Table 4.4: Concrete characteristics for collaborative processes according to Healey (2006), Hillier (2003), Forester (1999), Innes & Gruber (2005), Sager (2009), Allmendinger & Tewdwr-Jones (2002), Huxley & Yiftachel (2000) and McCarthy (2007)**

Characteristic of collaborative planning processes	supported by...	Spill-over effects and outcomes
<b>Strategies relating to citizens' values, needs &amp; demands</b>	<ul style="list-style-type: none"> <li>- discussion and deliberation</li> <li>- knowledge sharing between multiple stakeholders</li> <li>- collective learning and mutual understanding</li> <li>- coherence of institutions and policies with the specific relational context of places (i.e. particular history and local assets)</li> </ul>	<ul style="list-style-type: none"> <li>- co-evolution of stakeholders</li> <li>- reflection-in-action</li> </ul>
<b>Consensus building &amp; collective decision-making</b>	<ul style="list-style-type: none"> <li>- use of communicative actions, <i>"predicated upon assumptions of shared rational norms, of mutual understanding/reciprocity, the possibility of communication without constraint and freedom from power-plays in order to reach common ground of consensus"</i> (Hillier, 2003, p. 53)</li> <li>- focus on the 'public interest'</li> <li>- responsiveness, freedom of speech, equal opportunities for action, justice and bureaucratic neutrality within the process</li> </ul>	<ul style="list-style-type: none"> <li>- fostering of community empowerment</li> <li>- recognition of diversities</li> <li>- <i>"development of discursive local democracy beyond the confines of specific issues"</i> (Huxley &amp; Yiftachel, 2000, p. 333)</li> </ul>
<b>Partnerships &amp; implication of all relevant urban stakeholders</b>	<ul style="list-style-type: none"> <li>- use of networks and partnerships as active coalition of interests</li> <li>- promote trust and understanding</li> <li>- recognition of new combinations and arenas for involvement of actors</li> <li>- interaction of 'discourse communities'</li> </ul>	<ul style="list-style-type: none"> <li>- consistency relational aspect of places as emerging within nodes of crossing transdisciplinary networks</li> <li>- enhanced dynamism in processes</li> <li>- production of knowledge in specialised fields, construction of social and intellectual capital</li> <li>- institutional capacity building</li> </ul>
<b>Distribution of power &amp; responsibility in the process</b>	<ul style="list-style-type: none"> <li>- understanding of mutual dependencies</li> <li>- critical stance to listen beyond specific political and cultural issues</li> <li>- transparency of discussion arena and speak-outs</li> </ul>	<ul style="list-style-type: none"> <li>- planning processes which are not defined by the political and cultural majority only</li> <li>- development of mutual respect</li> </ul>

**Creativity & innovation in developing spatial strategies**

- use of information technologies and inspiration from the innovative technological revolutions emerging at the same time as collaborative planning  
- recognition and actions in relation to contemporary complexity of networks and multiple conceptions of space

- effective dialogue and communication  
- renewed attention to the qualities of places for politics, local dwellers and stakeholders

Furthermore Healey has defined some normative criteria to determine the qualities of processes, and then the qualities of places, which are collaboratively planned and shaped. Firstly, the qualities of processes are evaluated by the coherence between the relational context and the institutional capacity, the consistency with cultural values, the sustainability over time and the development of social or intellectual capital (Healey, 2006, pp. 69-71). Secondly, the qualities of places result from economic, social, environmental and political interrelations, where all stakeholders are implicated on a long-term perspective. Qualities of places would consequently lead to quality of environments, social justice and economic productivity. (Healey, 2006, p. 317) This highlights the sequences of interrelations between urban processes and urban places, which the collaborative planners recognize in theory, but which this project regards as not integrated to its full potential. Indeed although some practitioners seem to develop and integrate the collaborative values in their work, those values have little methodological framework and visibility, leaving it up

to the individual practitioner's interpretation of what is sufficiently collaborative. This will be illustrated as well through the case analysis, where Dreamhamar can be considered as an example of collaborative and participative practices extended to their extreme.

**General reflections and critique**

In the critique of collaborative planning, some theorists indicate for instance that some premises or recommendations are simply unrealistic (e.g. the ideal speech situation and fair dialogue); they end up in overlooking non-communicative actions and factors intervening in the process, and hiding critical power play at stake (Flyvbjerg & Richardson, 2004, p. 50) (Healey, 2006, pp. 336-338). Adding to the earlier indicated argument that the integration of collaborative planning values are left very much up to the interpretation and proactive attitude of individual practitioners, questions can be made on how the collaborative stance can fit into existing planning systems and institutions. This might constitute one of the greatest challenges for the application of collaborative planning,

and can be interpreted as well in the collaborative planning approaches existing in several experiments but not really imprinting thoroughly planning cultures. Allmendinger & Tewdwr-Jones highlight as well some weaknesses of the paradigm in terms of attractiveness for practicing professionals: its dominant theoretical debate is not linked sufficiently to the reality of practitioners (Allmendinger & Tewdwr-Jones, 2002, p. 5). These latter critiques are also addressed through the present report which studies a case of collaborative and participative design and planning process, in order to try to bridge design and planning practices in urban projects and processes.

While the focus of collaborative planning is clearly on the process, the urban design-based theories might have a skewed interest in the process, as it is genuinely focused towards the final product. But given the lack of practicality of the collaborative theory, and the dominant empirical base of the urban design theories, it can be discussed if there is a potential for completing the weaknesses of each, i.e. respectively the lack of practically-based reflection and the lack of deeper theoretical background. The next paragraphs will highlight the theoretical interrelations between design and process.

### 4.3. Theoretical interrelations between approaches

From the presented conceptual and theoretical framework, it becomes clear that many values and focuses correspond between urban design and planning theories, i.e. respectively the presented urban design-based concepts and the collaborative planning theory. This illustrates thus the theoretical interrelations between the two practices and indicates that the design-planning gap is rather a fluid margin, where the delimitation of design and planning tasks is not as clear as expected. The first section presents some themes exemplifying the correspondence between values in the presented design and planning approaches. This correspondence is based on overall similarities and overlapping focuses in the values. The simplification into themes enables the author to make the point of existing interrelations between urban design and planning, however it should be kept in mind that those interrelations cannot be perceived in a simplistic way. The last section introduces participation as a possible arena for this interrelation in practice, illustrated then by the following case study.

#### 4.3.1. Corresponding values

Generally the presented theories recognise the **complexity and multiple relations** characterising contemporary design and planning, both in terms of multiple

urban issues and pluralistic society constituting the context, within which design and planning are carried out, and in terms of multiple urban actors and communities increasingly concerned with design and planning nowadays.

Then place-making and urban processes are regarded in relation to their **democratic and inclusive character**, suggesting that the process should be transparent, either open for all stakeholders as to participate actively in shaping processes and places (on a short-term basis), or open and flexible for incremental overtaking by the citizens and urban dwellers (on a long-term basis). This democratic and inclusive value is strongly linked with issues of power and responsibility in planning. Therefore it opens up as well for reflections on urban governance and planning cultures, challenging the present policies and practices within planning institutions. Although it is important to be aware of such reflections and challenges, they will not be discussed here.

The previous aspects lead on to the value focusing on **information, communication and collective deliberation** within the process. Complexity and relational contexts are addressed by knowledge sharing and co-evolution of urban actors, through networks, partnerships and various communities, while democratic process and inclusiveness necessitate mutual

understanding and the recognition of multiple backgrounds and knowledge. Here **technologies** can be used as supportive communication and networking tools.

**Creativity and innovation** is commonly well regarded in order to give space for lateral thinking and transdisciplinarity, to experiment alternative ways of addressing the complexity in design and planning processes, to enhance institutional capacity, to build social and intellectual capital and to develop effective strategies, and more. Creative and innovative spaces can be the play-ground for the multiple synergies fostered by networks, partnerships, communicative actions and collaboration of stakeholders.

Finally, how idealistic or vague some theories could be perceived to be, they still have a focus on the productivity of design and planning processes, being aware of the need to use existing and preferably local resources, and attentive to the potential lying within local knowledge, social and intellectual capital. Valuing **existing resources** can be considered from two angles: the potentials and advantages to integrate them in the process and their on-going development (e.g. community and capacity building).

These values crossing the fields of design and planning illustrate that rather than a clear frontier, it is

a fluid transition that exists between the presented design and planning practices. The report does not reject though that other examples of design concepts or planning theories might reveal distinct differentiation points. Nonetheless with this conceptual and theoretical framework, the gap can be identified more in the lack of knowledge and understanding of the two disciplines, than in their concrete focuses and value. As indicated before, a certain confusion exists in the mutual perception of designers' and planners' working fields. This might be supported by a terminological fuzziness: urban planning tend to be associated regularly with terms such as urbanism, urban design, social planning, land use and regional planning, also in existing public institutions. This fluidity between the two fields, combined with an increasing set of active urban stakeholders, who are reflecting, debating and acting in contemporary urban planning projects, reveals both challenges and potentials in current urban design and planning. It challenges the definition of roles for urban designers and urban planners and raises the ambitions for the planning cultures. But it gives as well the flexibility and margin for developing design and planning with inspiration from the hybrid knowledge and expertise of current urban stakeholders. The next paragraph reflects on a planning arena, proposed by the author as to receive and deploy these design and planning interrelations.

#### **4.3.2. Interrelations in participative processes**

The values converge in defining values of 'good process' or 'productive process', although the arguments for planners occupying themselves with the process arise from different expectations and objectives in terms of outcome: either the coherence with a democratic planning culture, the influence on urban governance and the building of local and professional community and knowledge (i.e. 'qualities of process') are at stake, or the spatial and physical effect on the final design, the perception and use of the product and its coherence with the social and environmental context (i.e. 'qualities of place') are promoted. Nonetheless both reasons lead to higher inclusiveness of stakeholders and future users in the design and planning process. In the case of Dreamhamar, the collaborative process is defined as a 'participation and network design process' or an example of collective urban planning (Ecosistema Urbano & Hamar kommune, 2011); both designations reveal this aforementioned inclusiveness. Could it thus suggest that participation can be considered as one arena for the meeting and practical interrelation of presented urban design values and collaborative planning values? It is important though to reflect on participation and collaboration as not directly equal terms: the collaborative aspect of participation will depend on how participation is defined and carried out in practice, while collaborative



planning can encompass other processes than participation. For instance, question can be made on the collaborative value of public meetings, considered in some department as part of public participation procedures.

The interest in participation in the forthcoming analysis emanates from the choice of the case, related to the presented urban design-based theories: indeed, two actors of Dreamhamar have contributed to reflections on 'tactical urbanism'. But it is also linked to the perception of participation as a planning phase having the potential of increasing the visibility of urban processes for the public (i.e. the same public who the two fields seek to involve in urban projects), while gaining the confidence of the public about the projects ongoing in their neighbourhood and city. Then participation appears also as a flexible arena where experiments can be carried out and where professionals and public can challenge the planning culture, such as the planning experiment in Tromsø. Here planning was paused for one year and subjected to experimentations and inputs from the local community, in order to adjust the local planning strategies through a general participative effort (Nyseth, Pløger, & Holm, 2010). This seems to fit the reactive stance of some of the presented theories and concepts. Finally architects and designers have proposed to develop participative processes in relation to network thinking and network

design: they "*consider network design as the contemporary evolution of participation processes; it takes into account innovative digital tools and the cultural shift mentioned above*" (Cingolani, 2012). Without digging into the theory and methods of network thinking and network design, it supports the idea of participation being an interesting arena to engage with the aforementioned complexity and relational contexts of contemporary urban design and planning. This was addressed as well through the values of different inputs in this conceptual and theoretical framework. The following case study will illustrate further these considerations.



## 5 THE DREAMHAMAR EXPERIENCE, A CASE OF PARTICIPATIVE DESIGN AND PROCESS

This chapter will investigate the case of Dreamhamar, a ‘participation and network design process’ that took place in the city of Hamar, under the urban regeneration and planning process instigated around Stortorget, the city’s main public square. Before starting the case study of Dreamhamar, some practical information about the city of Hamar (see Box 5.1) and a description of the first developments, leading from the initial proposition to the Dreamhamar process itself, seem useful for the reader as to situate the project in its context. The case analysis will then follow, divided in three subsequent themes: the main design and planning values emerging through Dreamhamar; the interrelations of those values in practice through the many contributions to the project; finally the outcomes and benefits expected from the experience.

### 5.1. Context and development of Dreamhamar

Dreamhamar is the name given to the participation and network design process itself, but it originally emerged from the response to an idea competition

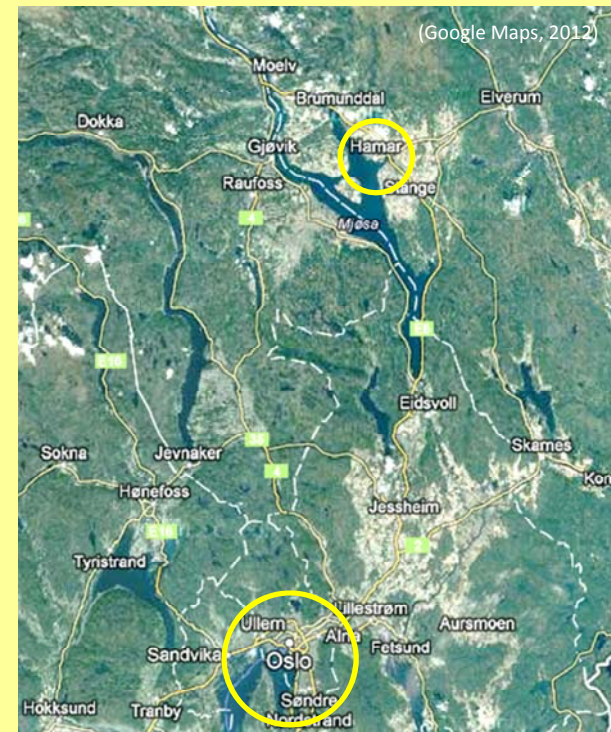
about art on the main public square of Hamar, launched by the Municipality.

#### Box 5.1: Facts about Hamar (Hamar kommune, 2010(C))

**Hamar region** is composed of the neighbour municipalities Ringsaker, Løten, Stange and Hamar.

**Hamar city** is...

- the administrative capital of Hedmark County.
- a historical middle age city from 1152.
- considered the ‘capital of Inland Norway’.
- located next to the lake Mjøsa.



Hamar is a little town of approximately 28 000 inhabitants, located 120 km North from Oslo, Norway (see map in Box 5.1). At the project start, the mayor of Hamar was Einar Busterud, from the political party 'By- og Bygdelista', which showed increasing success through the different elections since its foundation and up to 2011. It proposes to defend the values of Hamar with very practical means and strategies, based on collaboration and 'common sense' (By- og Bygdelista, 2012). No further details will be given on the political context of Dreamhamar, but it is interesting to consider this aspect with the explicit values of public participation and aspiration for increased collaborative approaches within the Planning department, which have been formulated on the basis of the political strategies (Appendixes B and D7). Moreover on the national level, the Norwegian Government has apparently given guidelines on possible approaches to participation (Appendix B).

In 2010, the Planning department launched an international competition for art on Stortorget, the main public square of the city, named 'Art on the square' (Hamar Kommune, 2012). Stortorget is one of three important public places in Hamar: it is characterised by a central position in the city of Hamar and a North-South axis, determined by the visual connection between the cathedral and the lake of Mjøsa, and by the gradual slope towards the lake and the park lying at its

bank (see Figures I, II and III). Currently the square is mainly a parking lot, and has been for about 50 years now. The main pedestrian street ends up on the square and links it with other important public places in the city centre (see Figure IV). The functions around and close to Stortorget are mainly commerce, restaurants and services such as the main library. Moreover the new regional Cultural centre (i.e. 'Kulturhuset') will be built on the western side of the square, marking Stortorget with "*both its architectonic expression and by its activities*" (Hamar kommune, 2010, p. 1(B)) (see Figures V and VI). The square has additionally an important role historically and culturally, being for example the main trade place for the region, or welcoming important people and speakers through time (Appendix B). Plans and illustrations can be found in the following pages.

## MAPS AND ILLUSTRATIONS

The following pages provides additional maps and illustrations of Stortorget and its physical environment; 3D visualisation of *Kulturhuset*, being the future Cultural centre to be built on the Western side of Stortorget; and finally material from the proposition of ONETHOUSANDSQUARE.



Figure I: View of Stortorget from South-West (Hamar kommune, 2010)

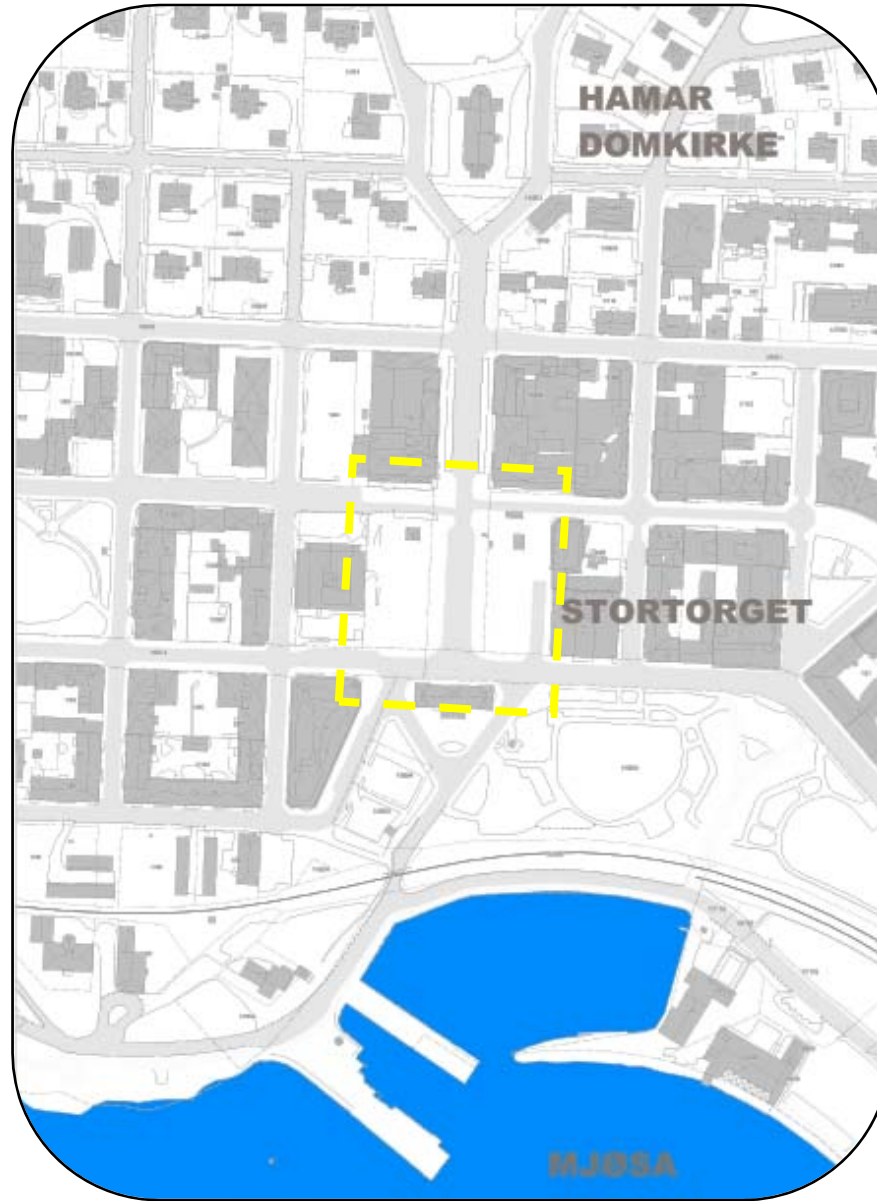


Figure II: Plan of current situation of Stortorget (Hamar kommune, 2010)





Figure III: The North-South axis with the cathedral and the lake of Mjøsa



Figure IV: The main pedestrian street ending up in Stortorget



Figure V: 3D visualisation of the new Cultural centre and its spatial relation to Stortorget (Hamar commune, 2012)



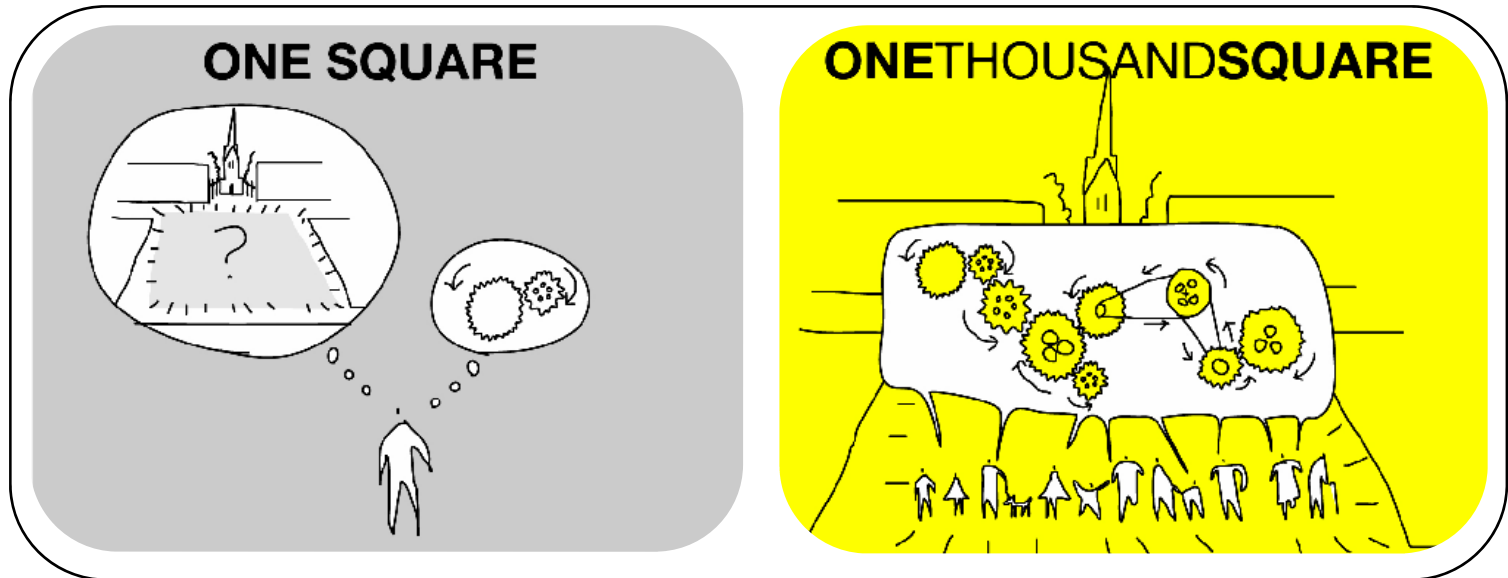


Figure VI: Extracts from the video presentation of the competition entry of ONETHOUSANDSQUARE: from one square to ONETHOUSANDSQUARE (Ecosistema Urbano & Artiga, 2011)

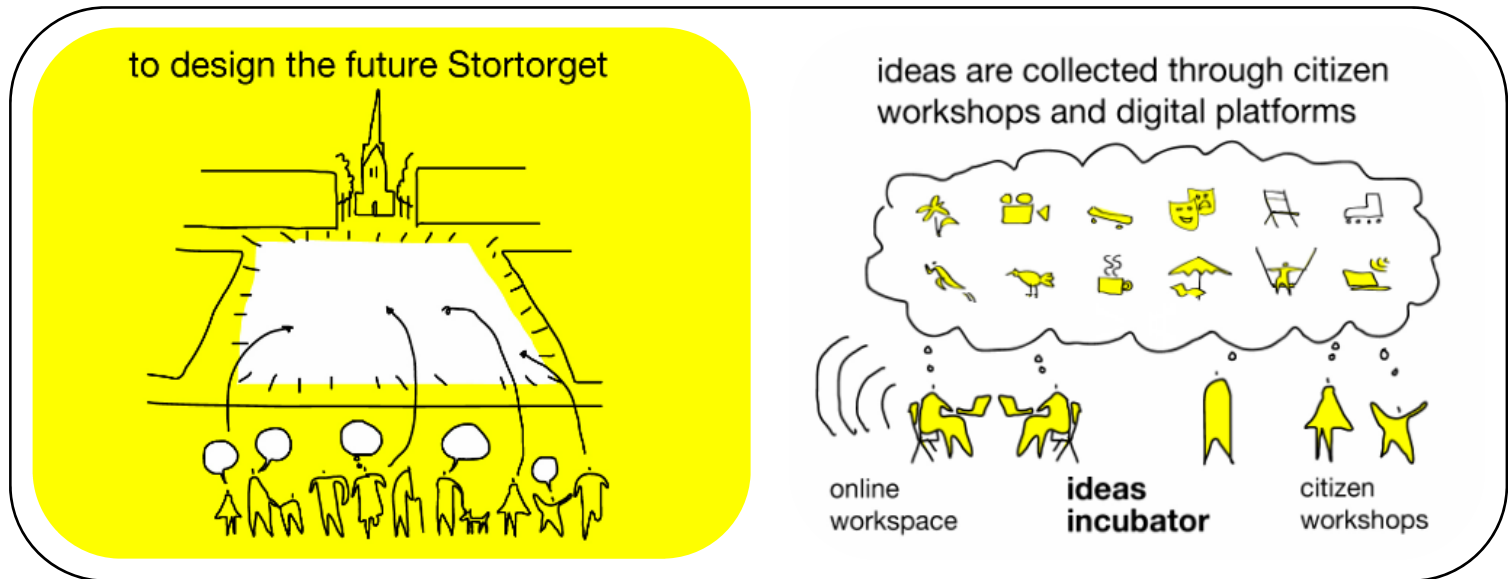


Figure VII: Extracts from the video presentation of the competition entry of ONETHOUSANDSQUARE: 'what is ONETHOUSANDSQUARE' and 'how does ONETHOUSANDSQUARE work' (Ecosistema Urbano & Artiga, 2011)

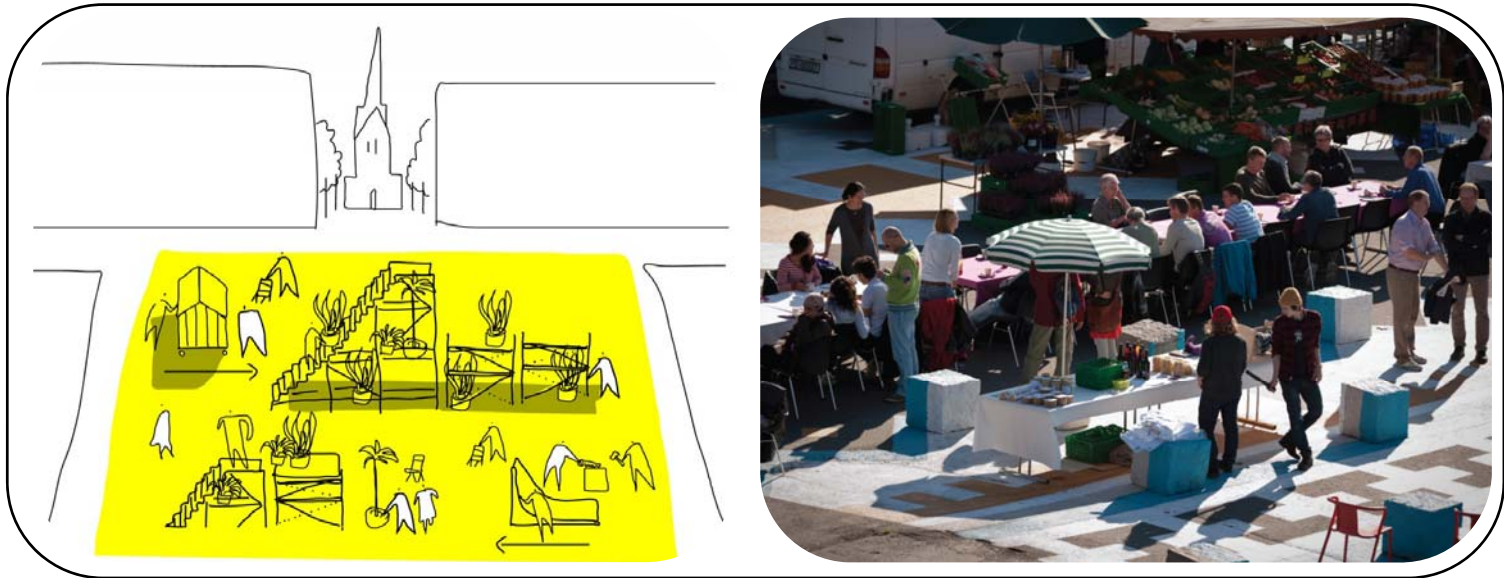


Figure VIII: Mock-ups on Stortorget, from OneThousandSquare to Dreamhamar (Jordana, 2011) (Hamar kommune & Ecosistema Urbano, 2012)

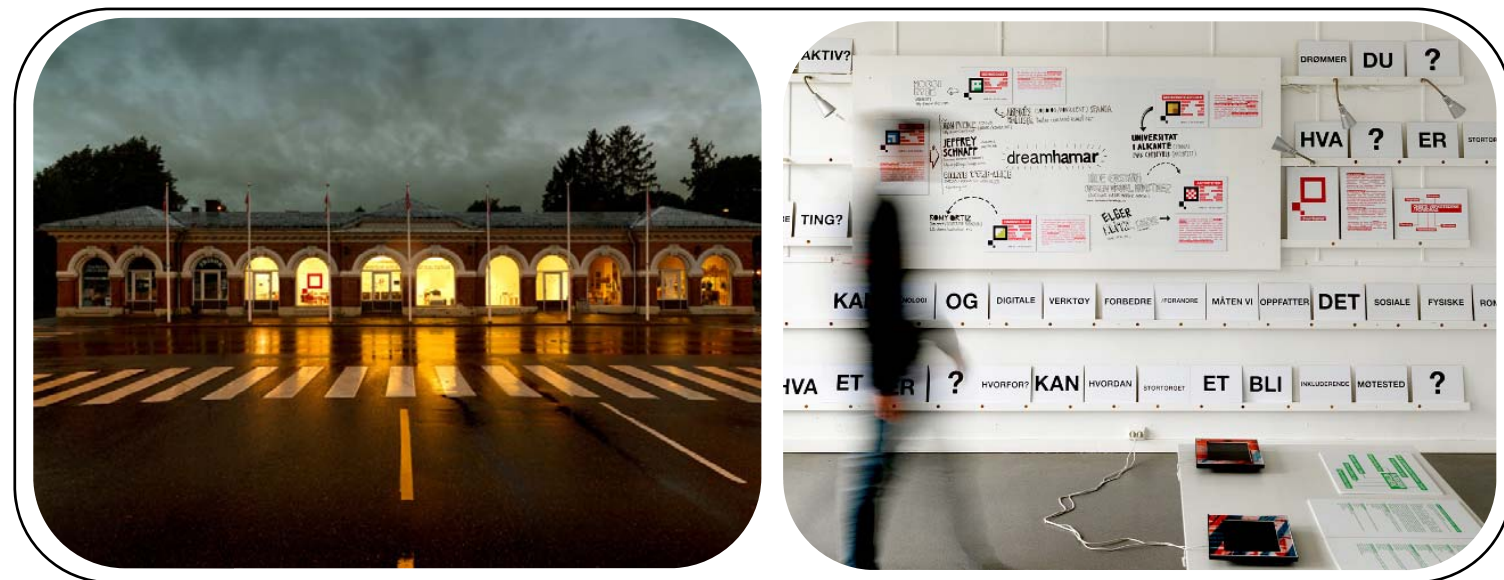


Figure IX: The Bazaar building on Stortorget, outside and inside (Ecosistema Urbano & Hamar kommune, 2011)

### Preliminary work and competition ‘Art on the square’

The project was initiated on the backdrop of the implementation of a new occupation plan for Stortorget and the approval for the realisation of the new Cultural centre in Hamar, which will have its facades out to the western side of Stortorget. Those plans are part of the general urban regeneration of the central part of Hamar city. The outline of the project states: *“the plan should enable the development of the square as one of Hamar’s most important urban spaces, and should organise the use and activities according to the different traffic types, commerce, services, planned cultural centre, as well as support both small and bigger*

*events”\** (Hamar kommune, 2009, p. 1(B)). For that purpose, Hamar municipality took the stand of having art as the main and bearing element of this regeneration, considering that there are beneficial potentials to the early integration of art in public places. No specifications were made in terms of what kind of art was expected (e.g. sculpture, light installation or interactive pavement). The selected project is now finalising its design phase, with already some design documents and visualisations presented at the Municipality, based on the prior creative phase. The final approval will likely happen during the summer, with public hearing (see Figure 5.1) (Appendix B) (Hamar kommune, 2009(B)).



Figure 5.1: Time schedule for the project on Stortorget, based on diagram from Hamar municipality’s website (Hamar Kommune, 2012)

The start of the project on Stortorget goes back to 2009<sup>13</sup>, where the Municipal Council together with the Planning department desired to reinforce the role of

<sup>13</sup> The necessity of an urban regeneration of the square and its surroundings was formulated already in the Municipal plan for the city centre of 1995 (Hamar kommune, 2009 (A)).

Hamar as regional and inland capital. Intentions such as strengthening Hamar city centre, highlighting water as a resource and element in the urban landscape, sustaining qualities of social and urban life, enabling meetings and cultural events in the urban spaces, promoting culture for the city and its region, were

considered important. The regulation plan for the use and activities on Stortorget was developed in close relation to the Cultural centre project and encompassed the recommendation for an art project on Stortorget, as to sustain the local identity feeling. Besides the clear and repeated desire to integrate art in the urban regeneration of the square and surrounding area, considerations were made about the festive and daily use of the square: Stortorget being the gathering place for the 1<sup>st</sup> May and the National day, or market place, with alternative parking possibilities, 'shared space' and good accessibility (Hamar kommune, 2009). Finally the Municipality integrated the views and opinions of various public and private representatives from the neighbour municipalities and institutions, youth and activity associations, local business organisations and/or citizens. This occurred through direct contact with the representatives, users' survey and users' meeting (Appendix B) (Hamar kommune, 2010 (A)).

After preliminary selections, five teams were invited to enter the competition 'Art on the square', each team of one artist collaborating with an architecture or landscape design firm: they were two Danish teams, one Swedish, one Norwegian and one Spanish. The winning design was the latter, resulting from the Spanish collaboration of Lluís Sabadell Artiga and Ecosistema Urbano (Hamar kommune, 2010(B)). The jury of the competition was composed of the mayor, two

politicians, one representative from the business sector, one representative from the Planning department and two artistic advisors. Furthermore a reference group, constituted of representatives from the regional tourist association, the youth council and Hamar city centre association, represented a sample of users, contributing as well as advisors. Finally the architecture firm responsible for the realisation of the Cultural centre, as well as local art and culture consultants were asked to assist the jury (Bull-Hansen & Haugen, 2010). Thus it appears that Hamar municipality tried representing and integrating as many interests as possible in the composition of the jury. The program of the competition emphasises a distinctive, inviting and surprising intervention of high artistic quality, leaving a lot of freedom to the teams to respond to the assignment within the framework of the regulation plan established by the Municipality (Hamar kommune, 2010(B)). The municipal architect and planner Geir Cock points as well at the jury's desire to be intrigued and surprised, and thus they had no idea of what to expect (Appendix B). The Spanish proposition achieved this with a starting point in the Municipality's political aspiration for public participation. Indeed the Municipality expresses: "*this art project takes seriously the politics of Hamar about participation, and invites for interaction, activity and engagement across all frontiers*"\* (Hamar kommune, 2011).

### **From art project to planning process**

The Spanish proposition 'ONETHOUSANDSQUARE' is based on the conception that the foreign artist and architects could not impose one design, which would only reflect their perspectives on urban space, onto the local community of Hamar. They considered that there was an opportunity of engaging the whole community in a creative process (Appendix C). The proposition suggests thus the integration of the many ideas and contributions of both the local and international community, in order to respond most appropriately to the needs and desire of the future users, or as the Spanish team presented it, to give Hamar a thousand squares in one (see Figure VI and VII) (Ecosistema Urbano & Artiga, 2011(B)). The idea is based on the perception that collaborative development of urban spaces and 'open-source place-making', by embracing the inputs and demands of the community planned for, will result in a better quality and more responsive final product. But it will as well have spill-over effects for citizen empowerment and local community building, for methods and skills in future urban designs and processes, for global visibility of Hamar as specific reference for 'participative public space design', and finally for the branding and media coverage of Hamar (Ecosistema Urbano & Artiga, 2011(B)).

The final contracted project was reduced from 20-months to a 12-months procedure, and the team developed thus two alternatives for the implementation of the creative participation process: either the project schedule was divided equally between the participation process and the final design phase, of 6 months each, or it encompassed 3-months preliminary design, 4-months participation process and then 5-months final design phase. The latter was chosen by the Municipal Council because increasing the political confidence in the project, since the preliminary design would allow to have a look at the capacity and skills of the Spanish team to develop a design with creative and technical qualities within the budget (Appendixes B, C and D8) (Ecosistema Urbano, 2011). The chosen alternative led then to the realisation of Dreamhamar. Noa Peer, architect working with Ecosistema Urbano on the preliminary preparations of the participation process, describes how Dreamhamar responds to evolution and challenges in our contemporary society, through collaborative approach to design and planning and through global and local networks of knowledge sharing (Appendix D8) (Ecosistema Urbano & Hamar kommune, 2011). This explains the terms 'participation and network design process' with which the team designates the project.

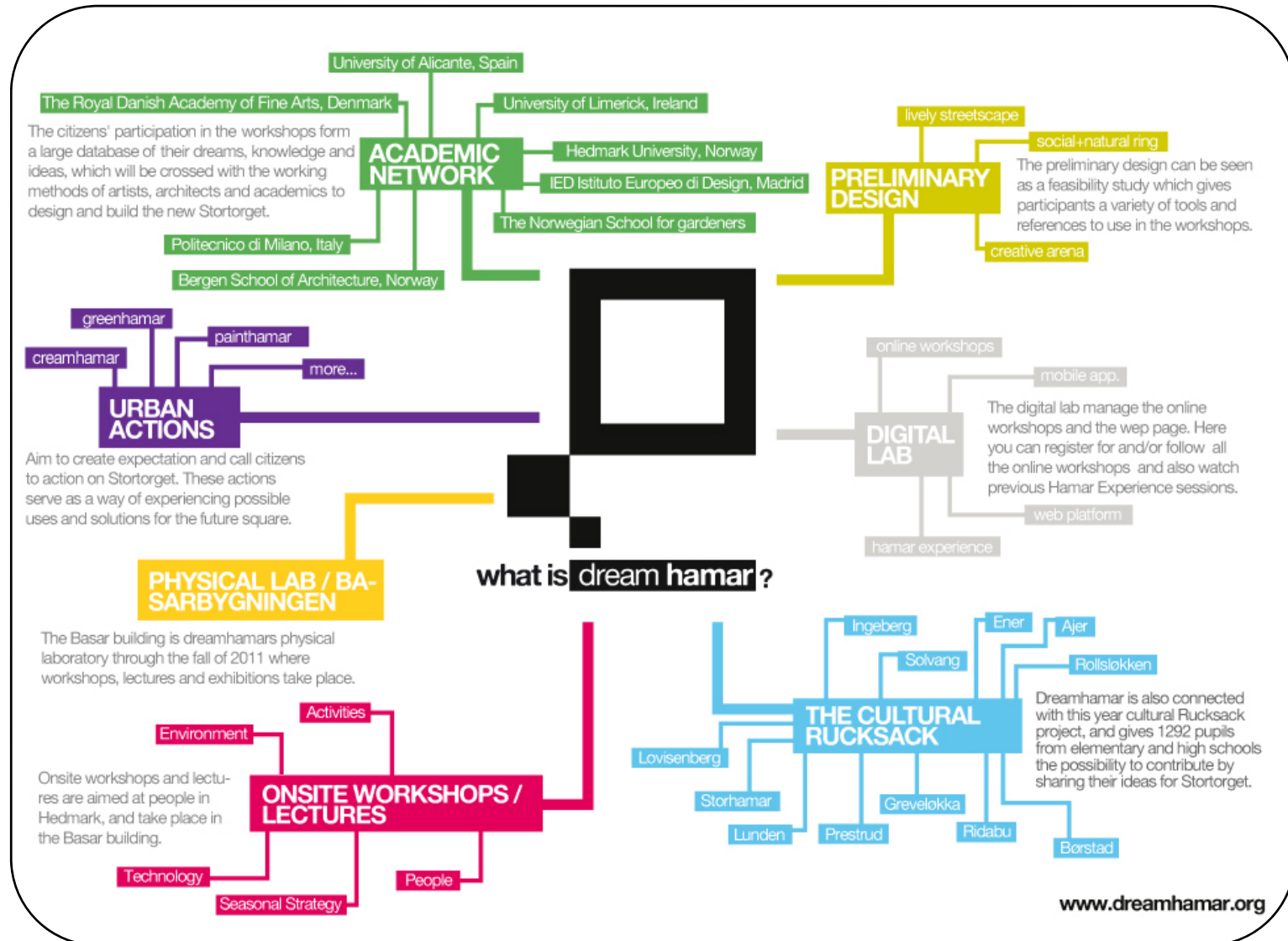


Figure 5.2: Outline for Dreamhamar participation and network design process (Ecosistema Urbano & Hamar kommune, 2011)



Concretely Dreamhamar is constituted by onsite and online workshops, events and lectures. The different workshops would have themes, either corresponding to an issue to be discussed (e.g. technology, seasonal strategies, people, environment and activities) or trying to reach and engage a certain target group (e.g. children and youth). Furthermore 'urban actions' were organised as mock-ups or try-outs of possible experiences and uses of Stortorget (e.g. sharing of toys on the square with Playhamar and picnicking on the square with Creamhamar). Each intervention would have a couple of key-actors, one local and one international, responsible for its realisation, i.e. the community activator and the creative guest. Furthermore Dreamhamar initiated a collaboration with the local and regional schools, by means of the governmental program the 'Cultural rucksack', and invited universities and academies of art, craft and architecture to contribute to installations and interventions on the square (i.e. academic network). Through the 4-months process exhibitions and lectures would occur after work hours in the Bazaar building, located on the Southern edge of the square, and which was Ecosistema Urbano's local office and physical lab during the process (see Figure IX). Finally broadcasting, online debates, Skype meetings, YouTube videos, comments and posts on blogs and websites, happened simultaneously and formed the so-called 'digital lab', where

researchers, professionals from all over the world and public could interact and discuss about urban space in general and Stortorget in particular. Those different elements of the Dreamhamar participation and network design process are illustrated in Figure 5.2 (Ecosistema Urbano & Hamar kommune, 2011). With this network behind Dreamhamar, it is a multiplicity of actors, professional and public, international and local, who are engaged in the project. They come with their background and experiences, which contributed to the versatile combination of many hybrid profiles.

The presented information indicates already the unique example, which Dreamhamar represents in terms of developing a collaborative practice of urban design and planning. The complexity induced by the extended participation and network process seems though challenging the coherence between the values expressed by the urban actors, the implementation of the process and its final outcome. This is what the case analysis will examine in this one practical example of interrelating design and planning values. First the values emerging from the different contributions in Dreamhamar are extracted; then the interrelations of those values in practice are outlined; finally outcomes and expected benefits from this special experience are determined (see Figure 5.3).

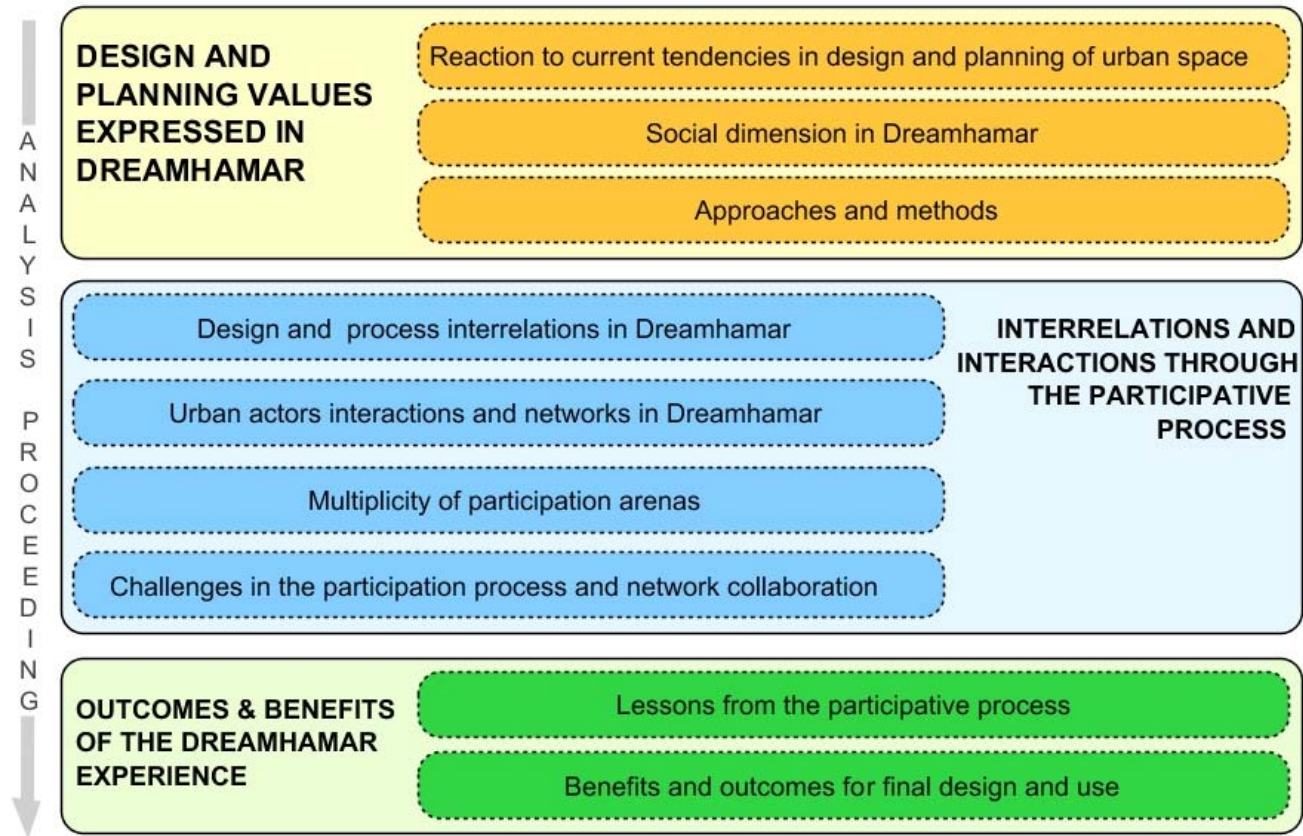


Figure 5.3: Structure of the case analysis

## 5.2. Design and planning values expressed in Dreamhamar

The interview answers allowed identifying the interviewees' values, based on their own reflections and experiences, or developed through the process. The values are presented in the following order, and ac-

ording to some main themes extracted from the actor interviews. They are as following: values in reaction to current tendencies in the design and planning of urban space, values related to the social dimension highlighted in the Dreamhamar project, and finally values at the basis for approaches and methods used in Dreamhamar (see Figure 5.3).



### 5.2.1. Reaction to current tendencies in design and planning of urban space

Some actors formulated values in reaction to what they considered as failing or lacking in present and past planning practices. They outlined hereby their view on the main challenges and potentials in contemporary urban design and planning. One problematic issue consists in a general concern about the **repartition of space between motorised road-users and pedestrians**. The municipal architect and planner Geir Cock mentions *“much of the town-planning has been focused on infrastructure, cars and buses, as well as the big investments. Some of these has the capacity to transform not only the physical townscape but can also have a major impact on the economy and life within the city”*. The space given to cars is considered excessive in relation to what is dedicated to people and he argues for turning planning towards the ‘real user’ (Appendix D1). The definition of the ‘real user’ in this case is not totally clear: is it the pedestrian or bicyclist experiencing more intensely the urban space than the driver in his car, or is it in general all dweller and citizen, hereby also those not usually showing up at public hearings and meetings? The urban planning manager Kari Nilssen points as well at the road and traffic issue, which is currently being the priority in planning, and advocates for planners to establish frames and incentives for multiple use of the city centre. In the

case of Dreamhamar, she highlights thus the necessity of activating people’s consciousness about the use of the square (Appendix D7). Besides those two municipal actors, two community activators express as well a desire to refocus the development of urban spaces around activities, divergent uses and experiences of the public places, for health or social and cultural identity reasons (Appendixes D5 and D6). This introduces the emergence, or re-emergence<sup>14</sup>, of focus on people in urban design and planning practices: hereby the use of public places, the experiences and perception within, their effect on social life and health, their role in the shaping of an identity and responsibility feeling towards one’s close neighbourhood and city. This will be developed further in Paragraph 5.2.2.

The second issue concerns the **beneficial interrelations between disciplines** as to respond to the increasing complexity and multiplicity in planning. Several actors expressed an interest in the interrelations either between different aspects within the planning field (e.g. Cock’s focus on the connections between land use, designing and using public spaces), between

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<sup>14</sup> The word ‘re-emergence’ is here used to point at the fact that the values, mentioned in this chapter, or similar ideals, have been developed by planners, architects, sociologists, among other professionals, in previous theories of planning (e.g. Jane Jacobs, Kevin Lynch, Gordon Cullen and Jan Gehl) (Busck, Rasmussen, & Skovsholt, 2011).

planning and technology (e.g. Tato, Baraona and González' focus on open-source technologies and place-making) or between different types of knowledge and disciplines (e.g. Tato and Peer's focus on the potentials behind the various professional and public contributions) (Appendixes C, D1, D4, D8). It confirms the stance presented by some planning theorists already, about rational practices of planning (focused on urban functions and infrastructures) recognizing more and more the complex relational systems of influences grounded in various disciplines, which affects the qualities, use and appreciation of urban spaces (see Chapter 2). Hence in response to the contemporary evolution of society and practices of urban planning, the Dreamhamar actors seem to agree on the idea that planners should have in focus the people and final user in urban projects and processes, and take advantage of networks as a mean to share knowledge and ideas within the planning discipline and across so many related fields. To what extent these perceptions are the ones of the individual professionals, or an effect of the outlined strategies for extensive participation and network design in Dreamhamar, is not clear. But it can be considered that the engagement of the different actors in this project, which they genuinely characterise as an innovative and unique experience, reflect a desire to try out design and planning practices in a different way than the 'traditional' one.

### 5.2.2. Social dimension in Dreamhamar

Most interviewees pointed explicitly at the importance of the human, social or community dimension in design and planning processes, i.e. the importance of having people in focus in the process, design and future use of Stortorget. Considerations present some nuances between formulating the necessity of engaging citizens in the urban development, finding the 'real users' of public space, empowering the local community and reaching out for the various social groups, stimulating social and physical activities in urban spaces, addressing the historical and cultural heritage of the locals, using the resources inherent to local and global networks, and so on.

#### **Democratic and participative process**

The social dimension in planning, upheld by the Dreamhamar actors, goes in hand with the democratic value present in contemporary Nordic planning cultures, influencing the approach to design and planning processes, and to some extent, the spatial expression and use of the final product. Three of the interviewees developed the idea of **democratic processes**: they are characterised by inclusiveness, transparency, open and equal access for all (Appendixes D1, D3 and D8). The municipal architect and planner Geir Cock mentions the importance of participation in urban projects, and thus the necessity to offer "*an arena for discussion*

and knowledge trying to reach also those who usually don't participate in these kind of processes" (Appendix D1). In his view, Dreamhamar achieved to contact and activate more social groups (e.g. immigrants and youth, curious people and artists) than the usual people and representatives engaging in traditional public meetings, by testing out some alternative tools (Appendix B and D1). The architect responsible for the preliminary preparation for the participative process advocates to "incorporate citizens as active agents in urban development" (Peer, 2012). She mentions an extensive attention to the needs and desires of users, and the reclaim of public spaces for the community, generally endorsed by the younger generations of planner. Hence the future users should be included in the creative process, and conditions for dynamising communities and their collaboration about urban issues should be supported by planners.

This links to another point in social-oriented democratic planning approach: the support of citizens' empowerment, meaning hereby wider distribution of responsibility towards the future public space, and consolidation the local community. The **significance of networks**, both local and global, becomes an important argument and tool in that perspective. Ecosistema Urbano for instance values the possibilities for connecting diverging inputs and collaborating with various actors, which lie within participative processes,

network and open-source technologies. According to the Spanish architects, it sustains the social dimension of public places and fosters a final design emerging from combination of people's ideas and contributions. They explain that they are architects, but with an interest in technology, people and environment, and that they aspire to "to connect people with the people, the people with the environment and the people with the city" (Appendix C). Thus networks and collaboration with people from other disciplines represent a significant value for the architectural firm, and is reflected as well in their competition entry ONE-THOUSANDSQUARE, where themes such as 'design thinking', 'digital network', 'public participation', 'city interaction', 'active learning', 'communication' define their approach to urban design (Ecosistema Urbano & Artiga, 2011(A)). All themes are not completely clear but they give an idea about their perception of urban space and urban planning as something dynamic and interactive. This relates of course to the initial proposition of designing Stortorget in collaboration with the local community in Hamar, and with the inputs from the international professional community of practitioners and researchers, instead of imposing a Spanish design to the Norwegian locality. Belinda Tato describes the significance of connecting people and elements in urban design: "the way we approach urban design or city design (...), it is about social or public

*participation, it is about public space being a social space, it is about technology, also social technology”* (Appendix C). Those three aspects of urban design (i.e. process, space and technology) connect and interrelate in the development of the final urban design.

Hereby the social dimension in the planning process can be characterised as inherent aspect to democracy in planning. Although the value of democracy is not a novelty in the planning culture, its interpretation and implementation might have changed. Reference can be made to the ‘democracy cube’ in participation design, presented by Archon Fung, as to situate the inclusiveness/exclusiveness, intensity and authority of the different participation forms<sup>15</sup> (Fung, 2006, pp. 13-23). Indeed the interviewees and the whole Dreamhamar experience seem to aim for open democratic planning and design process, where the enhanced inclusiveness, high intensity of participation and citizens’ authority towards the final outcome are the objectives. This relates to the focus on collective deliberation and democracy of the previously presented theo-

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<sup>15</sup> The degree of inclusiveness/exclusiveness depends on the selection of types of participants, the intensity dimension depends on the modes of communication and decision-making, and finally the authority and power dimension depends on the influence of participants on the final decision (Fung, 2006, pp. 5-13).

ries (see Paragraph 4.3.1), maybe more idealistic in comparison to ‘traditional’ approaches in democratic planning (e.g. public hearings).

### **Future use of the final designed space**

The social dimension in planning does not only suppose that the planning process is open and democratic, but also that the final product is so. Here the attention is on giving space to **people in the future square**, i.e. the integration of all social groups in public places; people’s mobility and accessibility in the city centre, with focus on the non-motorised road-users; users’ experience and activities on Stortorget and the integration of the historical and cultural heritage of the community. The mobility and accessibility of people on the square is especially outlined by the municipal planners, and already appearing in the resource documents for the launching of the competition ‘Art on the square’ (Appendixes B, D1 and D7) (Hamar kommune, 2010(C)). The two project managers comment generally the importance of durability and use of the urban environment for the citizens: public places need to be used and to offer a gathering point for people. The involvement of local community in Dreamhamar contributed in generating engagement towards the future square, and allowed participants to come with their ideas and visions about the final design of Stortorget in a creative and positive atmos-

phere (Appendix D2 and D3). One of the municipal planners speaks as well about people in urban spaces, claiming that they are not present enough in existing public places, hereby indicating that often excessive focus is given to the aesthetics of fashionable designs instead of dynamising the future urban space through multiple possibilities of uses and activities. He states about Dreamhamar that *“the project focused way more on content, functions and activities, than on design and materials – it can pay off to have less granite and more activity to generate a function”*\*(Appendix B). The final design of Stortorget should comprehend a square adjusted to different scales of social gatherings: either large community meeting for big regional events or individuals enjoying intimate outdoor spaces. In the same perspective, the local teacher Audun Jensen advocates for public areas which offer both social and physical deployment possibilities (Appendix D6).

Two interviewees mention as well the **cultural and historical heritage** in Hamar as significant for the future design. The focus on the city’s heritage in relation to the square is aimed both to develop the citizens’ feeling of identity, ownership and responsibility towards the future design. The municipal architect and planner Geir Cock is concerned with the square as physical space of historical importance: by the past Stortorget has been a particular regional node for

trade and social life. Today it hosts important traditional events and political gatherings (e.g. celebrations and speeches of 1<sup>st</sup> May and National day gatherings) and is the place where important people have spoken. Stortorget serves thus as local and regional identity marker, which the politicians in Hamar have been interested to reactivate. The argument for investing in the qualities of urban spaces in Hamar, and in the participation process of Dreamhamar, has been partly grounded in the political objective to reinforce Hamar’s position as regional node (Appendix B). The culture animator and community activator Joanna Mikulska is the second interviewee who is interested in integrating the cultural and historical heritage of Hamar as design parameter for the final product. She defends the potentials in people’s needs, stories and memories both to engage them in the process and to discuss and discover what it is that attach them to a public place. These stories and perspectives can then be integrated in the realisation of the final design (Appendix D5).

It is remarkable that the qualities of urban space, in this case the future Stortorget, are specifically defined according to social and activity criteria, leaving very little space for considerations on the physical environment and aesthetical experience on the square,

aspects which one might suggest would be inherent to architects' and designers' work. The built environment and physical space have been addressed through some of the workshops or urban actions (e.g. environment workshop or Painthamar action) but not formulated explicitly in the actors' responses. It has to be said that one of the actors who did not respond to the written interview was the community activator in charge of the 'environment workshop'. Nonetheless little information on the websites and blogs develop this physical and environmental aspect of the project, in comparison to the greater proportions of considerations about the social dimension. Would it suggest that the 'good' process and collaboration is more important than the spatial design, or simply that the 'good process' will unequivocally result in a 'good design'? It is always difficult to define what is a 'good' process or design, and the fuzziness makes it difficult to relate to those terms, although most actors express that the 'good' or 'positive' atmosphere around the process and the new design of Stortorget are essential success criteria for Dreamhamar. The social dimension presented in those last paragraphs can be one clue to the question 'what is a good process or design?' While the social dimension in the process is somehow more ideological, considerations on a social or people-friendly design are more practical and concrete: the interviewees are concerned with the use of space and

the relation people will develop to the new square. The suggestions are rather normative, about how should Stortorget be redesigned and what it should encompass. Probably the actors' previous experiences have a stake in this, but as well the fact that such recommendations were already made way earlier by other renown theorists and practitioners in the 1960s-1970s (e.g. Jane Jacobs, Kevin Lynch and Jan Gehl). They have highlighted as well uses and needs for urban space, which would enhance the qualities of space, always with the user in focus (Busck, Rasmussen, & Skovsholt, 2011).

In the case of Dreamhamar, considerations have been made as well on the positive spill-over effects expected in relation to the process and the design: the attention on local and global networks is not only serving the process, and herewith the design, but also contributes to build and sustain the local community, inform and share knowledge within the (local and global) professional community and constitute a legacy for Hamar and the many actors of Dreamhamar, in terms of reflections, practices and concrete tools for future collaborative planning and design (Appendix D8). In an online conference, Peer mentions the necessity for creating the conditions and deploying tactics within flexible designs, which can accompany the community's evolution through time (Peer, 2012). This long-term perspective and suggested flexibility can be

seen as a response to complexity and multiplicity in contemporary design and planning mentioned in Chapter 2. It relates to Hillier's advocacy for flexibility in planning that would allow to experiment and adjust practices to the complex and relational character of urban developments (Hillier, 2008, pp. 38-41). Thus Dreamhamar can be seen as one more experiment, building on existing knowledge and practices of participation and collaboration as to develop urban design and planning (theoretically and practically). The (renewed) focus on the social dimension in planning and the enthusiasm for social dynamics and resources in planning and designing processes is especially visible among the younger generation. The older generations on the other hand, maybe marked by strategic or pragmatic planning traditions, will be aware of the importance of the social dimension in planning but with only few suggestions on methods and approaches. New tools and concepts are developed and used by those newer planning generations, such as crowd-sourcing, social networks and technologies, which connect people and places and open alternatives for designers and planners to get feedback on their work, to share knowledge, enhance communication and participation in urban projects, integrate more people and social groups. Some values lie behind those outlooks, practices and new planning tools, and are presented in the following paragraph.

### 5.2.3. Approaches and methods

Mainly creativity (as in creative thinking, creative approach and creative process), innovation, communication and facilitation have been outlined as values behind the methods developed in the participative process of Dreamhamar. While communication and facilitation are seemingly based on the application of innovative technologies and tools into urban design and planning, creativity is a more elusive value: what is a creative process, what is an innovating approach? Generally, lateral and out-of-the-box thinking and practices can characterise the attitude of the various Dreamhamar contributors in their approaches and methods.

#### **Creativity and innovation in planning processes**

Again the overall theme here can be seen in two perspectives: creativity in terms of placing art in public space, or creativity in terms of attitude and approach in planning. The first links up to the initial demand of the Municipality when launching the competition 'Art on the square' (see Paragraph 5.1), while the second is reflected in the Spanish team's proposition of art being the creative planning process.

The thoughts behind the competition 'Art on the square' are linked to the perception that **art in urban projects** often comes in very late, but has great poten-

tial in generating urban qualities and bringing added value to urban areas (e.g. surprise and stimulation for the senses). The Planning department had the desire to challenge themselves and the traditional process by initiating the urban regeneration around Stortorget with an art project. The Council and municipal planners had no clear idea of what kind of entries would result from their demand (e.g. sculpture, light installation or interactive square) and allowed a great flexibility for the entries (Appendix B). Although expectations and desires for Stortorget were formulated (e.g. regional node, 'shared space' and activation of the local identity feeling), the benefits and qualities that art should bring to the early phases of the process and to the final square were vague. Belinda Tato mentions the Spanish team's (i.e. architects Ecosistema Urbano and artist Lluís Sabadell Artiga) interpretation of the Municipality's demand: in their view, urban regeneration is not initiated by an art object or specific urban design. On the contrary it might cause confusion and lack in appealing the local community (Appendix C). Ecosistema Urbano considers therefore that liveability and qualities of urban places are achieved through complex combination and overlaps of elements, where flexibility for improvising and interacting is given to the users (Hamar kommune & Ecosistema Urbano, 2012, p. 7).

The latter can be linked with another interviewee's outlook, mentioning the necessity of establishing an **arena for creativity** and a frame as to foster a good final product (Appendix D3). This refers back to the reflection on 'what is a good design', developed here into 'what are the qualities of such process and design'. The confidence of the Council and municipal planners in the project of Dreamhamar, together with positive comments of most actors on the creative and innovative process, suggest that potentials and qualities in urban spaces will be enhanced by such planning process (Appendix B). What those qualities represent is still unclear, although the enthusiasm is contagious and imagination could help on the way of listing some qualities. The vague definition of those qualities raises nonetheless some critical points. Either they are not defined and formulated, according to the flexible and experimental character of the process; this is not necessarily a problem if the stance is taken (as it seems to be) of starting up reflections and initiatives, which are gathered into some lessons and legacy to use for the future. Indeed Belinda Tato speaks of the firm's approach to planning as to "*spread seeds, and some of them flourish and others don't, but we create the conditions for people to be different afterwards*" (Appendix C). Thus it can be interpreted that creativity, flexibility and inclusiveness in the planning process will guarantee good spatial and social outcome, whatever



qualities this may have. The other critical point would lie, in case of the lack of definition of those desired urban qualities, in the ambition of creativity as linking all urban qualities and issues addressed in design and planning (i.e. process, design outcome, environment, social, community building, cultural, economic and so on). The word 'creativity' seems indeed quickly used as a buzz word to justify many interventions and approaches.

It is then also interesting to look at what defines a **creative process**, given the continuous reference made to it by the Dreamhamar actors. Just as difficult as it was to determine the urban qualities aimed for through creativity and innovation, the creative process does not have a precise definition, but through the actors' response an attempt can be made to frame what such creative process encompasses or generates. The two municipal planners describe the upstart of the creative process: the initiating idea of the competition to endorse a creative approach to Stortorget emerged in the Planning department from creative colleagues in the Planning department, and had an idea about implicating the 'creative voices' in the planning process around Stortorget (Appendixes B and D7) (Hamar kommune, 2010, p. 1(A)). Apart from the artist working with Ecosistema Urbano on ONETHOUSANDSQUARE and some partners from the future Cultural centre, it is not clearly defined who those voices are; one of the

municipal planners describes how the Planning department had a proactive stance in challenging 'traditional' planning procedures, and try out new approaches by means of new partnerships in the planning process. The competition jury stated as well: *"the project is really interesting, not just because it could be a good planning method, but because it follows Hamar's clearly stated ideals about openness, active participation and democratic processes. One-thousandsquare represent a creative practice and an artistic image of those ideals"*\* (Bull-Hansen & Haugen, 2010, p. 3). This might suggest then that the creative process is open and participative, as to integrate as many voices as possible and make use of the existing social and intellectual capital as a resource of knowledge and ideas in design and planning. This leads thus to reflect on the participative process and network design in Dreamhamar, since they seem to have been developed creatively, according to the previous citation. Since participative planning is not something new, what makes it a creative process? The answer seems to be found in the translation of computing and programming technologies into the planning process: indeed from the very beginning, the use of open-source concept and network design was the proposed method for implementing the project as collaborative design and planning process. Two interviewees evoke their belief in open-source and participative processes

as being “*the best way to know, understand and design public space*”, expressing here the importance and strength of such approach in knowledge sharing and community empowerment (Appendix D4). The architect from Ecosistema Urbano mentions the use of ‘social technologies’ and ‘social softwares’, which can be perceived as the innovative and creative character to this participative and collaborative planning approach (Appendix B). This leads to the next paragraph which develops some perspectives on communication and facilitation, considered as important values in a process such as Dreamhamar.

### **Communication and facilitation**

Information, communication and facilitation are terms that constantly appear among the interviewees, as important in their role and contribution in Dreamhamar: for example to reach out for a maximum of social groups, tell people what is going on in their city, interest them and engage them in the project and the urban development of Hamar, activate their thoughts and ideas for the future Stortorget and facilitate discussions and knowledge sharing between actors (public and professionals). Belinda Tato mentions the ‘**talent of communication**’, which, beyond issues of language and speech, comprehends the ability to identify what has to be communicated, which media to us for the purpose, and how to reach out for everyone while

still addressing the different social groups according to their premises. The aim is firstly to get a reaction, showing the individuals’ engagement (i.e. public and professionals) in the project (Appendix C). Another interviewee reflects on three aspects as being the key for public involvement: the use of networks, the efficiency of communication and the deployment of provocative actions (Peer, 2012). Communication as described here is thus an active and dynamic part of the process, if compared to communication forms such as public hearings or ‘traditional’ open meetings for instance. In Dreamhamar, the architect and/or planner undertakes a proactive role since he/she incites people to communicate. The use of terms such as ‘community activators’, as to define the role of some actors in the process, also illustrates this clearly (Ecosistema Urbano & Hamar kommune, 2011). Additionally Belinda Tato advocates for a free, inspiring and fun atmosphere in participative and communicative processes, as to make it a pleasant experience for participants (Appendix C). This pleasant aspect is important since time can become an issue: for instance participative workshops or lecture happened after work hours, limited time was granted for the workshops and actions, and the whole process was reduced in time from 20 to 12 months. Communication and participation are things that need time; due to the shortened process in Dreamhamar, people had to react quickly as to come

with their opinion and influence the final outcome. This has though the positive side as well of avoiding any feeling of routine in the process, and loss of interest from local community (Appendixes B and C).

Besides communication with participants, **polemics and debate in the media** were mentioned by interviewees, mostly the municipal planners and local projects managers. Collaboration existed between the actors and the local newspapers in order to publish articles about workshops and events happening on the square, again with the purpose of informing broadly the local community. But the media as well gave voice to sceptic and critical citizens, through publishing negative reactions and debates. The Planning department felt it challenging, but the architect from Ecosistema Urbano recognizes that in an attempt of engaging a wide set of citizens, not only positive reactions can be expected. One of the municipal planners explains though that the communication apparatus within the Municipality is now more operational, suggesting hereby that lessons have already been taken in from the process (Appendixes B, C, D1, D3 and D7). Public involvement and open communication is thus supporting the participative process, but also challenging the legitimacy of urban projects and processes. Communication appears here as a strategy of balancing between gathering the public interest and confidence, and opening for questions and critiques, in a construc-

tive atmosphere. Belinda Tato exemplifies this confidence of participants: for instance outsiders can bring freshness and more openness to the discussions, since they are not bound to local debates. They can speak out freely and hereby make other participants feel more at ease when sharing their thoughts and claims (Appendix C). But they can also provoke a feeling of distance, due to the language, the academic speech or diverging perspectives (Appendix B). To use a concrete example from Dreamhamar, a woman entered one workshop stating her scepticism, but also indicating to the Spanish sociologist, being the 'community activator' of this event, that she came to discuss, convince or be convinced (Hamar kommune & Ecosistema Urbano, 2012, p. 15). The municipal planner speaks of confidence as the responsibility that Ecosistema Urbano towards the Council and local community, when they implement, as foreign architects and planners, the participative process in such a local place as Hamar (Appendix B).

The open communication and creativity argument can be considered to wrap or hide uncertainties and challenges, such as described by the jury: *"the project has a serious pitfall because of its dependence on the success of establishing a good local governance and achieve the necessary local and global engagement"*\*

(Bull-Hansen & Haugen, 2010, p. 3). Of course any project has its share of risk, but various parameters could have been critical for Dreamhamar: for example, the use of alternative approaches, such as creative process based on open-source and social software technologies, or the wide communication strategies. Outcomes and success can difficultly be measured on those approaches; only the commitment of the actors and their values can act as appropriate arguments for the decisions and process in Dreamhamar.

### 5.3. Interrelations and interactions through participative process

The interviewees did not distinguish clearly between the design and process in Dreamhamar, nor was their hybrid backgrounds something they highlighted in their answers. But they had clearly different perceptions of what design means and what is a planning

process. The interrelations of their values and practices have thus been extracted from their explanation on how their role interacted with or contributed to someone else's intervention in the project. Their role and its description was usually defined clearly on its own (e.g. project manager is managing project), but lacked often the overview on how it interrelated with other interventions, although the actors were well conscious about the bigger interactive aspect in Dreamhamar (i.e. the diagram of networks and actors on Figure 5.2). The following sections elaborates firstly on the interrelations between participative process and the final design, secondly on the interaction of actors and networks within Dreamhamar, then on the multiple arenas of participation and their interaction, and finally the challenges perceived in this rather ambitious participation and network design process (see Figure 5.4).

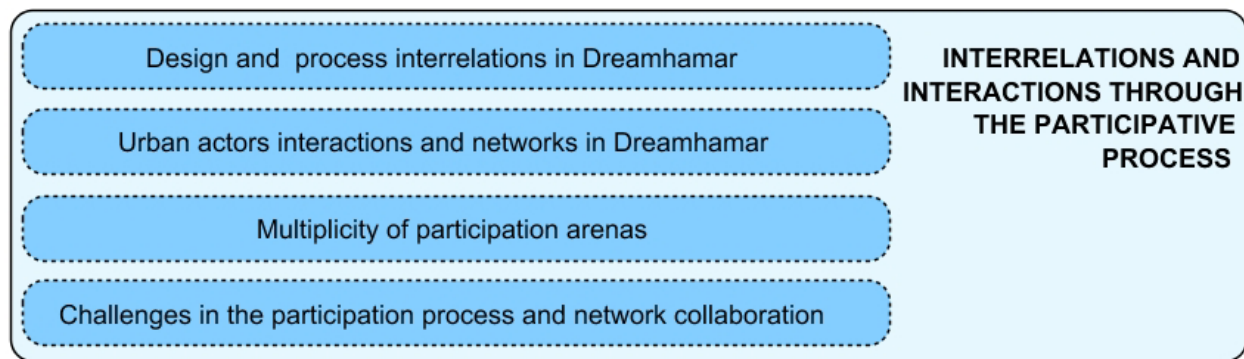


Figure 5.4: Structure of Chapter 5.3.

### 5.3.1. Design and process interrelations in Dreamhamar

Before looking at their interaction, it is relevant to look at the definition of design and process, as formulated by the interviewed actors, usually in relation to their own role in Dreamhamar and to their professional expertise. Genuinely they see **no clear line between designers and planners**, which can result from the fact that the majority of the 'planning actors' are architects. For instance, among the municipal planners in Hamar, half of the planning team is composed by architects or landscape architects<sup>16</sup>, but with their own hybrid background influencing their practice and interests, and upon which they rely as well for intern knowledge sharing (Appendix B). The incoming team on Dreamhamar (i.e. Ecosistema Urbano and their many collaborating partners) presents as well a great number of architects, which have followed some more social, process-oriented or community building paths in their professional practice. Finally the 'community activators' and 'creative guests' are contributors to the process, with many different backgrounds (e.g. teacher, culture animator and event organiser, sociologists, biologists and artists) (Ecosistema Urbano & Hamar kommune, 2011). The architect from Ecosistema Ur-

bano explains that she would not define any drastic border between the disciplines, and perceives rather some converging or overlapping approaches, supplying urban design and planning with a variety of tools (Appendix C). So there is seemingly no clear distinction between design and planning professionals, although the **definitions of design and process** can be diverging. In general the municipal planners have a more technocratic or administrative approach, defining the process in terms of organisation, coordination, collaboration, and keeping the overview and coherence with the municipal and regional planning strategies, politics and regulations. For instance the urban planning manager expressed her administrative responsibility up until the beginning of Dreamhamar, when the project and its responsibility were contracted out. The Planning department had a significant role in the preparation phase, initiating the urban regeneration process and launching the competition on Stortorget (Appendixes B and D7). The project managers have then a very pragmatic viewpoint on the process, as being the management, organisation and coordination of resources as to match budget, schedule and regulations while facilitating the realisation of the architects' ideas. The attention in Dreamhamar has especially been on weighting an unusual approach towards formal and legal requirements (Appendixes D2 and D3). The incoming team, gathered around Ecosistema Urbano,

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<sup>16</sup> They are 2 architects, 3 landscape architects, 2 engineers and 2 GIS experts (Appendix B).

perceive the whole project as several processes of different character: the competition proposal, the preliminary design, the open-source and participation design process, the onsite process and urban actions, the translation process from participation to design, the design development and implementation, and maybe more (Appendixes C and D4). Thus process is at least defined in three different ways here, roughly designated as administrative, pragmatic and multiplicity of processes. The design is usually perceived as the outcome of the process, although the Spanish team and their partners see design as a process in itself (Appendixes C, D4 and D8).

Looking thus at the **interrelations between design and the participative process**, some actors have reflected on it as transformations deploying along the project. The architect from Ecosistema Urbano refers to transformations that occurred in their view on the project and their two design propositions, i.e. between the preliminary design and the final design. The first they *“did as designers, as Spanish, as architects, as outsiders”* (Appendix C) and in the latter, they try to translate all the inputs from the different workshops, activities and discussions into design guidelines. Meanwhile she mentions as well the physical transformation of Stortorget, from being a parking lot to becoming again the main square and node in Hamar: this necessitates both a change in people’s attitude

towards the square and a spatial and functional change for Stortorget and its surroundings (Appendix C). Finally the third transformation is mentioned by the architect Noa Peer, in term of learning and legacy that the whole project leaves to the community and Municipality of Hamar as to keep on influencing the local planning culture. Those acquisitions are both in terms of approaches and tools to use in participative and collaborative processes, and in terms of design considerations emerging from the extended participation process (Appendix D8). In general the interviewees recognise a clear link between design and process in Dreamhamar. The process is either seen as an element on its own, representing Ecosistema Urbano’s creative proposition for Stortorget, or as a **premise for the future design** (Appendixes D1, D2 and D3) (Bull-Hansen & Haugen, 2010, p. 3). The latter perception of the process can be exemplified with some interviewees, who consider the process as one way to foster the feeling of responsibility and ownership toward the future square, and to discover the uses and activities desired on the square. For instance one interviewee expressed the necessity for the future square to be dynamic and to continuously adapt to the citizens and their needs; this objective supposes to find out about people’s needs and to activate the reflection on how such flexibility could be achieved in the final design (Appendixes D1, D3 and D6). As well one actor ex-

presses that *“the design is essentially the product of the process”* (Appendix D3) but how is such a process integrated or translated into the final design? The final design proposition will be submitted in June according to the schedule, thus it will be difficult to analyse how the recommendations and guidelines issued with *Futurehamar*, the report on the 4-months process, have been used in the design phase. But some explanations are given by the architect from Ecosistema urbano on how the design is elaborated on basis of the process. She explains that the preliminary design was not used under the workshops, as to avoid influencing people’s input. She explains that people came with ideas to the drawing that they will make as architect. The public and professional inputs and ideas were grouped, then discussed internally in the firm and with a smaller group of actors (i.e. Skype sessions with architects and municipal planners) in order to implement them in the final design (Appendix C).

If looking at the process as a creative phase on its own, another experience of the **participative process** can be outlined. Dreamhamar is then the practical illustration of the complex interrelations in planning. Indeed the innovative approach to participation should enhance urban qualities in the final design of public places, while the design acts along the way to try out and continuously experiment with the ideas emerging from the process (Appendixes D5 and D8). In

the case of Dreamhamar, the process continuously develops and builds on collected inputs, with the perspective of achieving a people-sensitive and responsive design. Some interviewees mention as well the use of design along the participative process, as mean to wrap up the workshops and ‘urban actions’, or just *“used like a method to move people/participant’s creativity and imagination”* (Appendixes D4 and D5). Thus the interrelations appear both through micro-scale iterative movements between process and design (within the 4-months participation process) (see Figure 5.5) and through the macro-scale sequence of planning process followed by the correspondent design phase (as shown in Figure 5.1). This matches with several interviewees expressing that they were implicated to some extent in both design and process tasks (Appendixes D1, D3, D4 and D8). Several uncertainties lie though with the so-called innovative approach to participation, and many interviewees also mention the challenging aspect of Dreamhamar, in its necessity for flexibility, creative thinking and engagement from the professionals and participants (Appendixes D2 and D6). The jury’s declaration about the first alternative, without a preliminary design phase, reflects one of those uncertainties in terms of design outcome: *“there is no other guarantee for a product of good quality, than the process itself. On the other hand, there is a confidence lying within the possibility to try out ideas*

in full scale"\* (Bull-Hansen & Haugen, 2010, p. 3). Thus a lot lies with the quality of the process, which

challenges conceptions and 'traditional' planning approaches and intrigues at the same time.

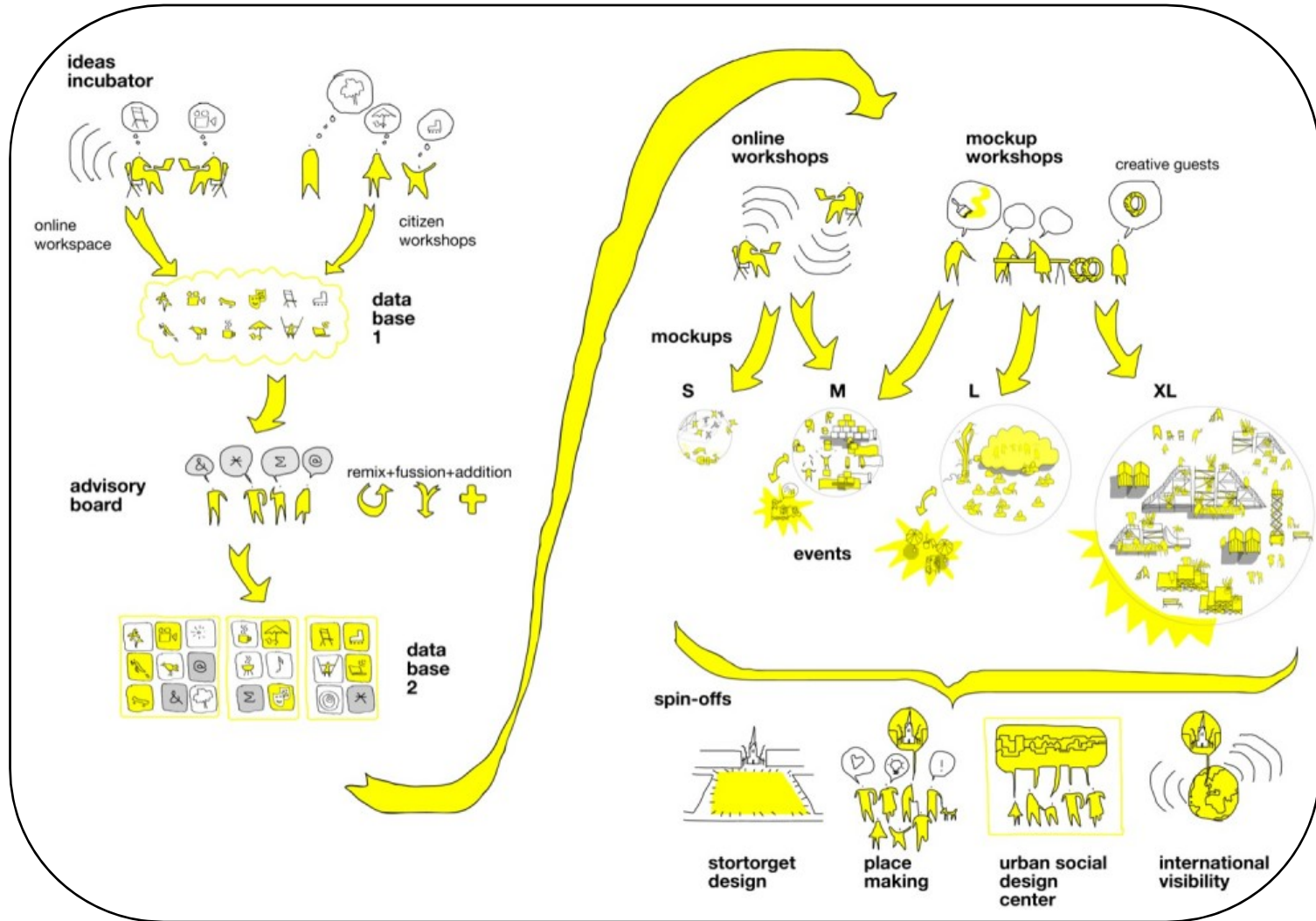


Figure 5.5: process and design connections as proposed for OneThousandSquare by Lluís Sabadell Artiga and Ecosistema Urbano, (Jordana, 2011)



Generally most considerations on the interrelations of design and process have been on the benefits of the participative process for the final design. In what way does then **design interventions influence process**? Two interviewees mentioned earlier on described how the design was used to wrap up discussions or events in the process (Appendix D4 and D5). But it is not clear how they did so. The description of the proposition ONETHOUSANDSQUARE mentions the use of mockups on site: while the S, M and L mockups are rather events of some kind, the XL mockup come closer to architectonic experiments (see Figure 5.5) (Ecosistema Urbano & Artiga, 2011(B)). Events such as the Painthamar action or the realization of chairs for the Stortorget can be perceived as such design features, triggering curiosity and awakening interest for the project on the square. For instance one ‘community activator’, who contributed to Dreamhamar only in the later actions of the process, explains how the Painthamar installation caught her attention and let her feel that something unique was happening in Hamar (Hamar kommune & Ecosistema Urbano, 2012, pp. 42-43). Finally a personal comment on the possible potentials brought by design can be linked in a way to Belinda Tato’s reflection on the ‘talent of communication’ (see Paragraph 5.2.3). The pictures from the different workshops and events reveal an effort on visual and visible communication of ideas and reflections by

means of colorful cardboards, models and videos (see Figures IX), which can be considered as part of the design skills serving the process.

### 5.3.2. Urban actors interactions and networks in Dreamhamar

The complexity of Dreamhamar can be seen as linked to the multiple participation arenas (see Figure 5.2), and hereby the various intensities of participation which the process encompasses. This is though directly linked with the social dimension of the project of activating a large number of participants from the local community and integrating international and local experiences through the use of networks. It is thus originally the multiplicity of actors (i.e. activators and participants) who generate the particularity and complexity of the process. Two interviewees explain: *“simply we -participants and facilitators- were a node which belonged to a networked designed process”* (Appendix D4). So as the values described previously are strongly related to the different actors’ background and experiences, and those actors are the nodes of the process, it is relevant to explore the practical interrelation of values through the interaction of the actors themselves. The interaction of actors can be seen on two main levels: the global one, necessitating the overview of the project, and the local one, in the different times and participation arenas. The first level

can be reflected on most appropriately by the architects and partners of Ecosistema Urbano and the municipal architects: they have been engaged with the project since its start and building up the network and participation process. The latter level, on the other hand, can be discussed by the local actors and ‘community activators’ (onsite and online), who entered and engaged sometimes only for a short period, in the Dreamhamar experience. Questions such as how did they perceive their collaboration and contribution according to the process and design, and how conscious were they about their interactions in the bigger picture, are here of interest. Then it can be reflected as well on the international contributions in regard to the local interactions.

**On the global level**, the two architects behind the open-source philosophy applied in Dreamhamar mention the network culture adopted in Dreamhamar, emphasising that the collaborative and open process contributes to continuous learning through loops of information and knowledge exchange. They consider the consequence and importance of actors’ interrelations *“as means to empower local people”* (Appendix D4). They describe their relation with other actors as ‘rhizomatic’ and non-linear, interacting with participants, online participants, the social networks, the architecture firm, and so on (Appendix D4). Another

architect from Ecosistema Urbano’s team, involved in the preparations behind Dreamhamar, explains how the different arenas of Dreamhamar and their respective contributors (i.e. mainly professional experts, ‘community activators’ and ‘creative guests’) can be perceived as satellites to Dreamhamar (see Figure 5.2). Her role was to frame the role of the contributors, inform about the expected outcomes and methodology, and then communicate as well to the local public the project and its ‘satellites’ as to stir up interest and engagement on site. She explains then how participation and interaction could be endorsed in different intensities from observing, to following, commenting, actively interacting and actively building the process, such as shown in Figure 5.6 (Appendix D8). Together with the recognition of the complex systems and networks of agents influencing contemporary cities, Dreamhamar indicates the tendency opening up for a whole new set of actors, beyond architects, engineers and planners in urban projects. Competences and ideas were gathered through the different actions onsite and online, and lectures in the Bazaar building gave the feeling of a temporary onsite university. The international network and contributions from academic communities was important in stimulating people’s interest for the project (Appendix B).

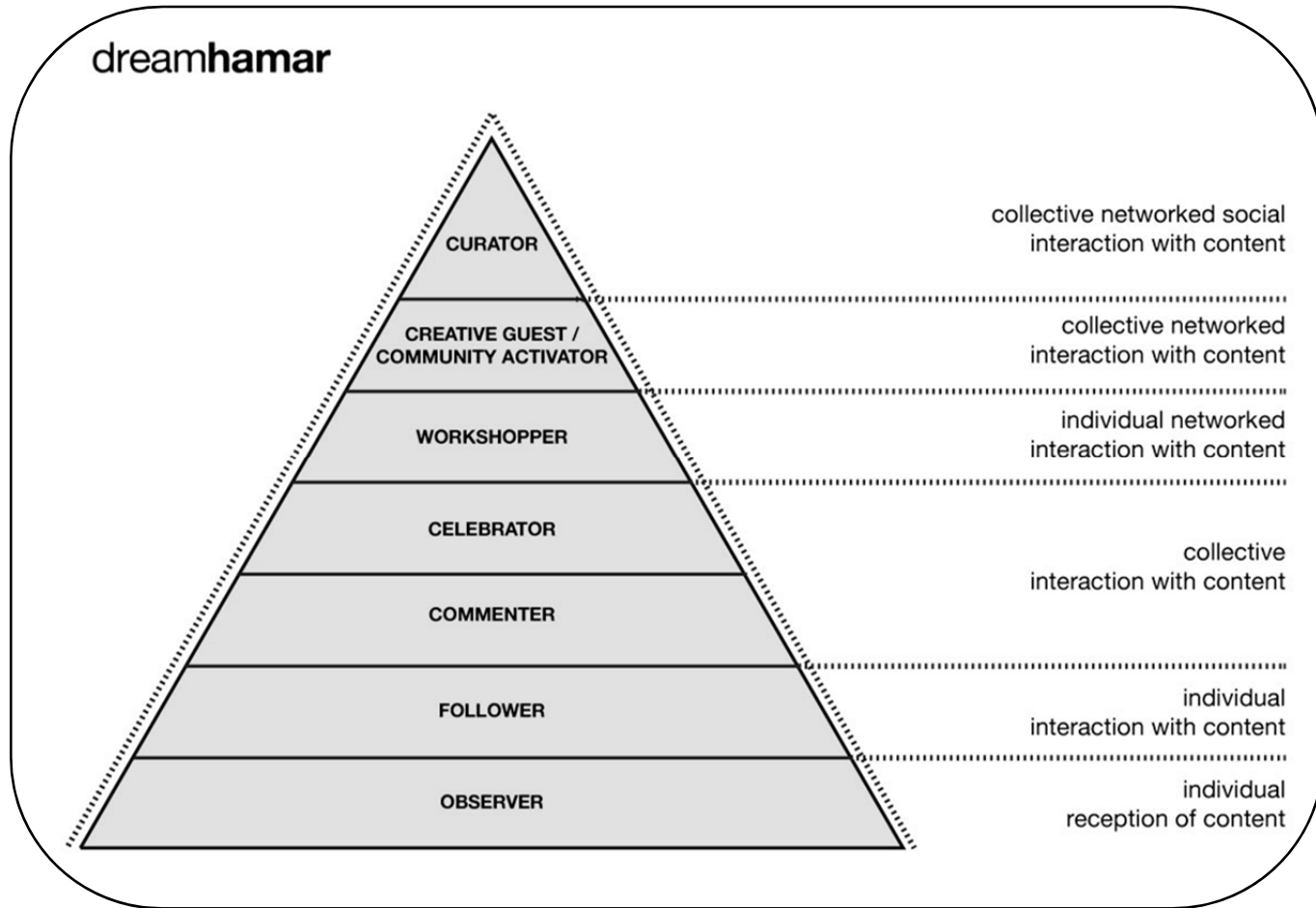


Figure 5.6: Intensities of interaction with the content of Dreamhamar (Appendix D8)

**On a more local level of interaction**, one of the municipal planners mention their direct interaction with Ecosistema Urbano (Appendix D1), but this links up as well to the general perspective of the Planning

department and the Spanish firm as being the main coordinating bodies in Dreamhamar. One participant positions her intervention in connection to the workshop with the theme 'People', to the discussions and

encounters she made there, which then led to formulate the necessity for the workshop 'Storyhamar' which she held as 'community activator' (Appendix D5). The municipal architect and planner mentions how some of those 'community activators' showed a great engagement in the project, becoming hereby key-elements for future developments and projects (Appendix B). Thus from having a defined intervention, those actors become resources for influencing current and future planning processes on a more general level. Finally three interviewees mention the administrative and organisational interrelations, describing on one hand the implementation of the process in relation with the municipal architects, local consultants and enthusiasts, and on the other hand the transfer of the project to Ecosistema Urbano, under the participation phase, and then to the department of technical management and infrastructures, under the design and implementation phase (Appendixes B, D3 and D7). Although the different actors were all aware of the great network that had been established in Dreamhamar, they may not perceive it or relate to it, all in the same way. Reflection can draw back on flexibility as value, highlighted in Chapter 4, which addresses and opens up for multiplicity in planning (i.e. in this example, the multiple perspectives on the interactions and networks) but also can be challenging for the

meaning and development of the project, as exemplified as well in the following paragraph.

In general, through the interviews, it became clear how the **different roles of the actors** on the global or local level of Dreamhamar, within a public institution or a private firm, engaging personal values or professional values, have influenced the interactions of those actors. For instance, the two municipal planners refer frequently to the work groups and collaboration established internally within the different municipal departments at the very beginning of the project: i.e. a managing team, a project team and a reference group. Those three groups are meant respectively to manage time and decisions, to advice on planning and technical issues, and to give a more user-oriented feedback on the incoming information and propositions. Besides those working groups, the current consultancy and project managing team is mentioned in the interaction that the Planning department had with them under the transfer of the project. This transfer had apparently been problematic due to diverging focus of the actors, necessitating greater effort in informing and transferring the values of Dreamhamar. Where the Planning department team had developed a high engagement in social, participation and network values of the process, the project managing team had more technical oriented views and values (Appendixes B, D1 and D7). This can be related to the previously men-

tioned aspect that some actors had the comprehensive overview of Dreamhamar, while others entered the project later on and for a shorter time. It shows as well that the interaction of actors in such design and planning process is an on-going construction and development: it refers to the collaborative planning theory's emphasis on the co-evolution of actors (see Chapter 4).

As to achieve this co-evolution and smooth interactions, communication can be advocated again as significant aspect in such open and flexible planning approach and ambitious project. The eventual gaps between the micro-scale intervention and the comprehensive overview and understanding of the project can cause mismatching perspectives, possibly jeopardising the final outcome. Sometimes it could feel as if the different interviewees had been speaking of different projects, instead of the one case of Dreamhamar. As much as it illustrates the different levels of interaction and participation, it questions the necessity for such complex network and process design. How much is it worth, if maybe only few actors can manage the overview and feel that their contribution is actually interrelated to other interventions, as to shape the final outcome? How much can be learned and exchanged in knowledge and practices when the interactions are not maximised by the participants? One 'community activator' mentioned as well that the in-

formation about the process could have been more clearly communicated (Appendix D6), and indeed the descriptions and reflections of one of the architects in charge for the whole preparation and starting-up of Dreamhamar reveals a great deal of juggling between the different participants and public in her communication and facilitation role (Appendix D8). Finally a reflection can be made on the interrelations of actors not being based on who is design-oriented and who is process-oriented, but rather on their own hybrid backgrounds and professional values.

### **5.3.3. Multiplicity of participation arenas**

Most interviewed actors agree on the importance of participative processes, which is generally perceived in two ways in Dreamhamar (i.e. participation as professional collaboration or as social inclusion and deliberation). Indeed mixing slightly the concepts of collaboration and participation, the actors have spoken of supporting professional interaction and collaboration behind the Stortorget project, as well as enhancing the inclusion of the final users into the urban regeneration process and future design. Again the involvement of multiple actors, both locally and internationally, increases the complexity of the project. The multiple participation arenas can be considered in relation to the intensity, spaces and time of the previously described actors' interactions. Intensity of interaction

and participation refers to the diagram presented by Noa Peer (see Figure 5.6), while spaces and time refer to where (e.g. online debates or onsite workshops) and when interaction and participation occurred (e.g. the on-going presence of the 'physical lab' through the whole process or the temporary gathering during the urban lunch of the Creamhamar urban action) (see Figure 5.7). The definition of participation and the

methods, brought by the various actors, outline high ambition for the participative process: Dreamhamar aims to reach out for a broad public and different target groups (e.g. youth, immigrants, children, locals from the city and dwellers from the region) in many different ways, as to include participants beyond those who usually would come to public meetings (Appendixes B and C).

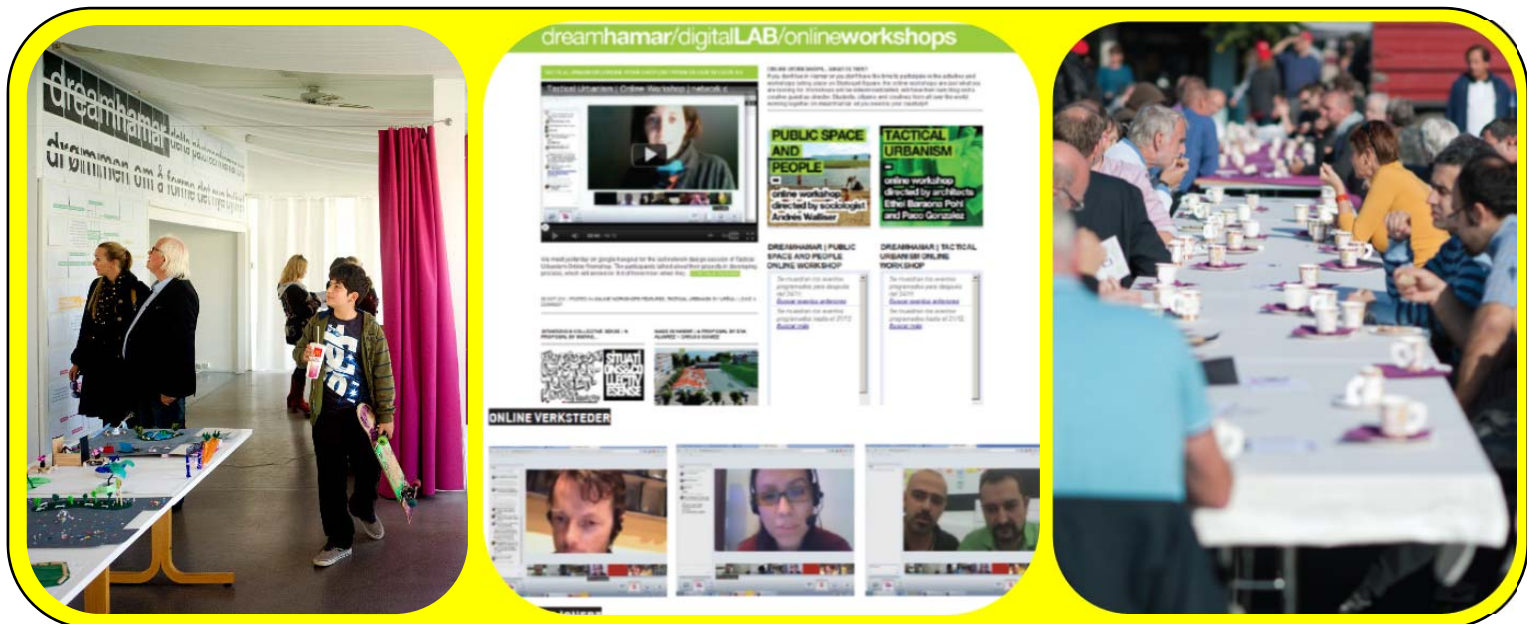


Figure 5.7: Examples of participation arenas: the exhibition and local office in the Bazaar building, the online lab and the Creamhamar urban action (Hamar kommune & Ecosistema Urbano, 2012, p. 44;102) (Ecosistema Urbano & Hamar kommune, 2011)

Firstly the **definitions and methods for public participation** generally diverge. The Municipality has participation at the political agenda, and the urban planning manager even specifies that participation in the planning process is part of the department's special competence (Appendix D7). The architect from Ecosistema Urbano wonders, if 100% participation is not reached, is it then really participation. This raises highly the objectives of participation, and might justify why so many participation arenas and methods were laid out in Hamar. Obviously it is an ideal that Ecosistema Urbano works towards and which they use to challenge themselves and the methods, used to reach out for participants and give them the appropriate arena for expressing themselves (Appendix C). The 'participation tools' mentioned by Belinda Tato can be seen in Figure 5.2, together with initiatives and cultural projects such as the 'Cultural rucksack', which represent opportunities to include still more participants in the process (e.g. in the case of the Cultural rucksack', it is kids from different regional schools, who constitute the target group). The application of open-source technologies to the planning process brings new organising and communicating methods, which support the aim of reaching out for people, and connecting them locally and internationally, beyond the obstacle of distance and culture differences. For instance, the possibility for any local or outsider to interact on the

online blog, the use of mobile apps and online sessions, such as the 'Tactical urbanism' workshop, are all part of the participation design and activation strategy (Appendixes C, D4 and D8). The experience builds up along the process, developing and adopting new ways of addressing the future users: for example, one actor developed her own urban action, Storyhamar, based on a former workshop called 'People' (Appendix D5).

Hence participation occurred on several communication and participation platforms, with the purpose of **increased inclusion** around the Stortorget project: onsite workshops, urban actions, online meetings and discussions, events and lectures, exhibitions, and the media. The so-called 'participation tools' are rather methods or arenas of participation. The term 'urban actions' for instance is defined as such: *"it is about doing little something that gets some reaction (...) it could be a communication kind of 'propaganda', it could be any kind of installation, any kind of strategy to promote people to see, to feel or to react to the space in a different way"* (Appendix C). This reaction and dynamic benefits local empowerment, meant to make people conscious and critical on their own environment and promote future self-organised actions (Appendix C). This attention to **local empowerment and community building** appears in several interviews. One interviewee mentions the importance of creating a productive environment and bringing in the

right resources (Appendix D3). Two others mention the local empowerment achieved through knowledge exchange within the network of actors and participation arenas (Appendix D4). Finally some express as well the pleasant and intriguing atmosphere there should be around such a participative process in order to appeal to people and interest them in the local urban development (Appendixes B, C, D3 and D7). Thus participation and inclusion can be interpreted as what supplies the community and professionals with the knowledge and activate their feeling of responsibility towards the future design and city developments. Two actors particularly concerned with the realisation of a 'tactical urbanism' workshop illustrate this interpretation: they explain their constant 'in beta' position in their work and knowledge capital, meaning hereby that they are aware of possible ameliorations and better productivity to be achieved in the various activities. They are thus always challenging themselves and participants, by searching for new ways and tools to contribute to planning processes (Appendix D4).

Since process and final design should be related and coherent, one could ask if the span of experimental workshops, thematic urban actions and many collaboration partnerships, do not cause the loss of overview and herewith jeopardize the red thread between process and final design. This issue was already addressed regarding the multiplicity of actors involved

in Dreamhamar. Again time and communication are key-elements to the feasibility of the process and the productive translation over to the final design: time and communication as to identify the public and diverging groups, time within the workshops as to inform and activate the participants in the most appropriate way, time and communication as to implement adequately the inputs into the final design of the square. Meanwhile the flexibility and creative thinking adopted in Dreamhamar can be seen as both challenge and advantage: on one hand, they increase the complexity of the process, and thus challenge the coherence between the process and its outcome, and on the other hand, they contribute to build up some kind of resilience in the process allowing it to adjust relatively quickly to the inputs of the participants. Furthermore the actors present diverging focuses in their intervention and perspectives in the participative process. What is noticeable though is that the private actors, contracted into the project from outside, dispose of slightly greater freedom to experiment ideas than the actors bound to a public institution, with its know-how and procedures. Nonetheless it has to be said again that Hamar's municipal planners and politicians were confident and engaged in the project. But Dreamhamar somehow allowed those private actors to confront their knowledge and ideas as to move



'traditional' participation procedures, such as public meetings (Appendixes B).

#### 5.3.4. Challenges in the participation process and network collaboration

The extensive networks and multiple participation approaches in Dreamhamar contribute to a range of challenges. Some are explicitly pointed at by the interviewees, others have been observed through the document and interviews analysis. It is important to be aware of those challenges as to balance them with the expectations and benefits of the project, possibly challenging the claimed importance of such comprehensive and complex participative process.

Three main challenges are generally mentioned by the interviewees, which are time, budget and communication skills. **Time and budget** constitute practical aspects of the project, which are fundamental for the concrete implementation and feasibility of the whole project (Appendixes C, D2 and D3). Especially the two project managers mention the challenges of time and budget, while pointing as well at the restricting feeling such issues might generate with some actors: *"containing the actors involved with the project, and associated with the city, was a big task, and also served as a frustration for the actors because they may have felt restricted and censored"* (Appendix D3). This practicali-

ty and frustration have been mentioned by the architects from both the Planning department and from Ecosistema Urbano (Appendixes B, C and D8). The time issue can be seen according to several perspectives: in terms of respecting the schedule agreed in the contract and matching the schedule decided for the Cultural centre (Appendixes B, D2 and D3), or in terms of fulfilling the objectives and expectations of the process (Appendix C). In the first perspective, time is more reflected in relation to the organizational capacity to deal with all the information and engage the teams within the decided schedule (see Figure 5.1) (Appendixes B, D1 and D7). In relation to the latter perspective, the project manager Sverre Vatne mentions that a longer participation would have refined the final product even more, and the architect from Ecosistema Urbano acknowledges that 4-months of participation might have been slightly too short. But Belinda Tato mentions as well the time needed for people's change of attitude towards urban space. For instance in the case of Stortorget, which has been a parking lot for over 50 years, attracting people to the square, and activating their engagement and feeling of responsibility and identity towards this place, will necessitate time. Here the rather short process, with punctual and dynamic interventions, is considered to have activated more quickly the transformation of people's perception about Stortorget (Appendix C). The local teacher

Audun Jensen points at the importance of keeping participation going and interest growing for Stortorget, through events, up until the implementation of the final design (Appendixes C, D2 and D6). The municipal architect and a 'community activator' call as well for more time during workshops in order to make them more effective, enabling the participants not just to have the ideas but to try them out physically (Appendixes B, D1, and D5). The different perspectives on time and its significance for the respect of deadlines, the success of the process, or the long-term community activation and people's engagement, reveal different time horizons. Together with the multiple participation arenas, the multiple actors and the multiple knowledge and expertise, it increases the complexity of the process. Once more the project overview and interrelation of actors can be challenged by this multiplicity, causing possibly misunderstandings or conflicting situations. But they contribute as well to construct a project that address and integrate complexity and multiplicity of perspectives.

Another general challenge expressed by the interviewees is **information and communication**, and here the media have been a major issue. Dreamhamar wanted to make people react, and with its experimental approach have stirred up emotions and opinions; the skeptical ones found a suitable arena for expressing themselves within the media. The skepticism

concerned especially the fact that Dreamhamar did not correspond to the initial demand of art installation on Stortorget, and the artistic community wondered why the artist Lluís Sabadell Artiga, who entered the proposition of ONETHOUSANDSQUARE together with Ecosistema Urbano, was not present in the development of Dreamhamar. Then another critique was directed towards the access to the process and its many events: although openness for everyone was promoted, some still felt distant to the initiative and not appealed to participate in the design and planning of Stortorget (Appendixes B, D1 and D3). The Planning department mentions that a better internal and external handling of information, together with a better branding of the project, would have reduced the criticism in the local media (Appendix D7). However, national and international media have been supportive of Dreamhamar and its particular participative initiative and collaborative network (i.e. Norwegian architecture magazine, several online articles, exhibition at Pavillon de l'Arsenal) (Ecosistema Urbano & Hamar kommune, 2011). Additional communication challenges can then be grounded in language and terminology issues: Dreamhamar involved many foreign actors and many researchers with probably a more academic speech (Appendixes B and C). Besides those critical points, Dreamhamar have achieved to position itself as an international reference for collaborative and collective

urban design and planning. As experience to continuously build on with new inputs, the local actors seem to already address those critiques on communication: for instance an information pavilion is being built on another square of the city, and one of the 'community activators' is staying in collaboration with the Planning department (Appendixes B and D6).

Finally challenges lie with the **management and transfer of the great amount of information** gathered throughout the process. On the one hand this management and transfer occurred internally to the process: transferring the responsibility between actors (e.g. from the Municipality to the contracted architects and then to the contracted project managers) (Appendixes B and D7). On the other hand the transfer concerns as well the application of the information from the design data base onto the final design: with all those inputs from the different actors and participation arenas, the final design should reveal a great responsiveness to this. For instance Skype meetings with the responsible team from Hamar municipality and Ecosistema Urbano are organised once a week, and drawing and brainstorm sessions that are based on the results of the different activities (Appendix C). Those results have been gathered into the data matrix, outlining the lessons from the process (i.e. conclusions of the process, short-term and long-term legacies) and design considerations emerging from the inputs of the

participative actions, then distributed through the booklet *Futurehamar* in Norwegian<sup>17</sup> (Appendix D8) (Hamar kommune & Ecosistema Urbano, 2012). Although all inputs probably cannot be integrated in the final product, it might be expected that most will influence it somehow. With the complexity and multiplicity inherent to Dreamhamar, question of how it is possible to keep an overview rises? The municipal planners' reflections somehow point to that direction as well, suggesting that the organisation was not able to take advantage of the full potentials, fostered by Dreamhamar, (Appendix B). Finally the urban planning manager Kari Nilssen, while appreciating the latest proposition for Stortorget, wonders if more elements from the preliminary design should not have been kept (Appendix D7). This questions of course again to what extent such complex process design is necessary. If focusing on the final design, only some parts of the comprehensive process might do the job, although Belinda Tato expresses her certitude about the design being better after the participative process (Appendix C). But then if focusing on the democratic aspect of planning itself, and on the objective of community building, local empowerment and knowledge sharing, then the thorough process may be seen as justified completely. Even the municipal architect Geir Cock

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<sup>17</sup> An English version is currently developed by Ecosistema Urbano.

suggests that more channels could be used to reach out even wider (Appendix B). Now that the challenges have been depicted, the following chapter will elaborate on the outcomes and benefits from Dreamhamar.

## 5.4. Outcomes and benefits of the Dreamhamar experience

The values and focuses expressed by the interviewees, as well as the descriptions and reflections on the interrelations between design and process in Dreamhamar, led to articulate some objectives and expected outcomes for the project. They have been expressed either according to the general process, to the single urban interventions under the process, to the future design of Stortorget or to the future benefits for Hamar and its citizens. Additionally they were formu-

lated on a very individual basis, according to the actor's own values and methods. In general the reflections on benefits, design-oriented and process-oriented, are strongly related and overlapping in the interviewees' answers. However differences can be found in the time horizons between outcomes for design and process: while the final design will be revealed at the latest in December 2013, and thus having design-oriented outcomes coming forth in a short period of time, the outcomes in terms of process have a broader perspective of influencing the planning culture, equipping the community and the Municipality with tools and lessons from Dreamhamar. Thus two distinctions have been made with the nuance of what has been learned from the process, and what is taken onto the final design (see Figure 5.8).

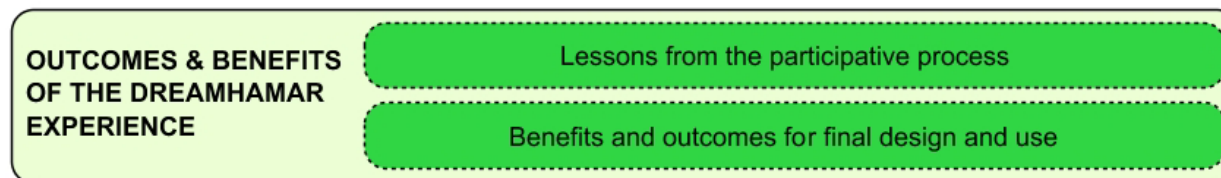


Figure 5.8: Structure of Chapter 5.4.

### 5.4.1. Lessons from the participative process

Generally the interviewees had difficulties outlining outcomes for the process itself. Either they would refer to the bigger picture without giving concrete clues

about where benefits will appear and mentioning rather outcomes from the process, or they would keep the perspective very close to their own input and personal benefits. This can be justified by either the close interrelation of the single interventions making point-

less to try and express outcomes on their own, or the still on-going state of the design of Stortorget, making it too early to clearly define the outcome. However even if concrete outcomes are maybe difficult to outline, lessons and legacies can be drawn from the process itself, such as illustrated in the booklet *Futurehamar* (Hamar kommune & Ecosistema Urbano, 2012, pp. 107-127). Indeed most interviewees highlighted the excitement and instructive experience Dreamhamar has been in terms of participative process, becoming some kind of academy and laboratory for **reflecting and experimenting about urban space and processes**, for the inhabitants of Hamar as well. Here the attitude of some actors is as well relevant to mention. For instance, the two architects Baraona and González, explain their constant ‘in beta test’ philosophy, referring to an on-going evolution of their knowledge and practice with each project they engage (Appendix D4). Peer expresses her aversion to conclusions and concluding designs, but rather thinks in terms of legacy and flexible tactics (Peer, 2012) (Appendix D8). This exemplifies the openness of the actors in engaging in Dreamhamar, both bringing their own knowledge to the project and learning from it. They then carry on the lessons from the experience onto next project and experiment: e.g. what can be ameliorated in the workshops or timing, the sequence of workshops and how they built on one another. This

matches as well Hillier’s considerations on the flexibility in urban governance, allowing to learn from previous try-outs as to ameliorate the next experience (see Chapter 2) (Hillier, 2007, p. 36). This suggests though that the formulated benefits or lessons for those actors are hardly differentiated from their personal ones.

The general objectives were to engage and activate the **public in the future urban development** of Hamar, in relation with the strategies and objectives subscribed in the municipal Planning department. In the summary from the initial competition deliberations, the jury expressed that ONETHOUSANDSQUARE would help increase the consciousness about urban space (Bull-Hansen & Haugen, 2010, p. 3). The municipal architect and the project manager both express the hope that involvement of the local community through Dreamhamar will support people’s future engagement and use of the urban spaces (Appendixes D1 and D2). People should get the opportunity to contribute in the definition of urban functions and activities on the public places of Hamar: Geir Cock considers that “*it has to be easy to become an activator of the square*” (Appendix D1). The inclusiveness of urban spaces should of course be independent of one’s professional or social background, and open for all kind and size of uses (Appendix B and D6). One ‘community activator’ mentions the credibility of the process and project in people’s minds, addressed by the attempt to

address the historical and cultural heritage through the process as to integrate it in the final design (Appendix D5). Kari Nilssen mentions the enthusiasm generated in people's minds regarding Stortorget (Appendix D7). Another interviewed 'community activator' has very personal objectives: *"I expect to get to know and meet more people in Hamar. I expect to give some new attitudes/perspectives especially concerning the meaning of good city life for young people"* and adds that the benefit for the square and community is simply *"that people (...) will use the square and the city more and more often as a social place in the future"* (Appendix D6). Those comments on the integration of the citizens in the regeneration project of Stortorget and the development of the city emerge from actors who are as well inhabitants of Hamar. Their objectives and expectations link the project directly to the community, and they have used the opportunity of Dreamhamar to communicate their interest, ideas and knowledge. This illustrates how the project, built on local inputs (besides the international), may benefit the community of Hamar.

The local **public institutions and politicians** carry on with new tools and methods to use for future planning projects as well. In terms of the process itself, Dreamhamar taught the actors about the importance of time in participative processes and about the difficulties of reaching out for all citizens, although many

channels of communication and participation were established and used. The municipal architect Geir Cock reflects on the effective use of those resources and thinks that it should be possible to reach out even further (Appendix B). The urban planning manager Kari Nilssen mentions the need for a thorough evaluation to extract the lessons in terms of methods to use in the future: her focus is directed towards extending the participation and collaboration skills internally in the Municipality (Appendix D7). The municipal architect sees as well potentials for influencing their own practices internally, rather with a focus on internal and external communication: for instance use and coordinate better their own resources, realise thematic workshops around various urban spaces in the city, organise more lectures and presentations about the urban spaces in focus and urban developments. He also mentions the positive reaction of the politicians to the process, which encourages those considerations and agree on the good source of inspiration existing here for future planning processes (Appendix B).

Finally the **international actors** who have expressed objectives and outcomes for Hamar city and community have sometimes formulated them in a vague way. Usually they are values such as community building, engaging the local community and awakening consciousness around Stortorget. Either the formulations became sharper as they get to understand the

context and community through Dreamhamar, or formulations staid general and the project seemed to contribute more to the development of their own values and practices, as to transfer them thus onto their next project. The first can be exemplified by the architect team Ecosistema Urbano and how their speech evolved from general considerations in the proposition of ONETHOUSANDSQUARE to very detailed elements and inputs, which they are implementing in their design for Stortorget. The latter can be illustrated from the architects in charge of the 'Tactical urbanism' workshop, who also defined their 'in beta' position (Appendix D4). It can thus be considered that the international and professional network carries on lessons from Dreamhamar on site specific (i.e. design of Stortorget) and general levels (i.e. field of urban design and planning). Generally the divergence in benefits and outcomes identified by the interviewees goes in hand with their different roles and objectives when engaging in Dreamhamar, from very personal engagement, to the desire of challenging planning practices in Hamar or to learn by experimenting. Thus the scale of benefits and legacies varies as well from being very precise and detailed to general and global outcomes. If very general themes for the lessons taken throughout Dreamhamar should be made, one could roughly outline the focus on social life and activities within the future square, the issues of communication in partici-

pation, and the knowledge sharing between actors through the extensive networks. None of those are clearly design- or process-oriented aspects, but take on from both disciplines, as well as other inspiration fields. This could be interpreted as one more example of the fluid interrelations between actors, making the simplification of design-oriented aspects and process-oriented aspects pointless.

#### 5.4.2. Benefits and outcomes for final design and use

Ecosistema Urbano is finalising the design phase at this very moment, under which the team had to incorporate the inputs of Dreamhamar into the final design of Stortorget. One can ask how overview is possible in such a complex process with the many inputs from multiple actors and participation arenas. And thus how is this **process translated into a design**? Are there no loose ends, or actions enthusiastically initiated but which reveals to be difficult to encompass in the final design? The architect from Ecosistema Urbano specifies that, although they have previously worked with several projects, hereby having tried out separately different tools and actions developed in Hamar, the project of Dreamhamar is the first one comprehending the holistic approach from process to design. This results in the final design giving visibility and tangibility to the process, and she is sure that the final design will

be better because of that process (Appendix C). The final design takes a point of departure in the data collected through the process. Every communication channel, 'urban action', workshop and event has been looked through as to extract the ideas, experiences and inputs, in form of key-words which would feed a summarising design data base. They were then gathered into a matrix under some main themes, and according to the target groups who have formulated the input. From this matrix, lessons and recommendations were extracted to be applied in the future design phase. The whole procedure is based strongly on interpretation, since it groups perspectives and inputs of different nature and kind, depending on the different communication channels or participation arenas where they were formulated (Hamar kommune & Ecosistema Urbano, 2012, pp. 107-127). Although they tried to keep online meetings and informing simultaneously online about the evolution of the design, it results in the whole participative process being summarised by few actors. It links up to Belinda Tato commenting that the final design is still their proposition and drawing as architects (Appendix C). It questions the red thread of the whole project: might the collective and participative work not be lost along the progressive transfers and translations to the final design?

What exactly makes the final design better, after such extensive participative process, is difficult to identify, especially since there is no final design yet. The interviewees have expressed different opinions on what are the **benefits for the final square**. One sees it beneficial if the final product is perceived as positive by the inhabitants and adds value to Hamar; this would mean that the process was successful even though it was provocative (Appendix D2). According to this viewpoint, would the process thus be more important than the final design? The urban planning manager Kari Nilssen appreciates the *"beautiful design that responds to many challenges and desires expressed by the citizens and users"*\* (Appendix D7). It was felt yet through her answer that she might regret some features from the preliminary design and maybe was expecting something else. This personal interpretation would thus lead to questioning to which extent the process is more important than the design: indeed some actors cannot detach themselves completely from the final product. The assistant project manager is concerned with the coordination and integration of the new activities with the new Cultural centre and other surrounding buildings on the square, and with the **connection between existing elements on the Stortorget** and the participation process (Appendix D3). He is the one of the few interviewees being explicit about the integration of the final project with the



physical surrounding of the square. The municipal architect Geir Cock sees beyond the physical design of the Stortorget, and mentions the **spill-over effects of the process and design** realised through Dreamhamar. He considers that the process will contribute in raising awareness of the use of the public places in Hamar, speaking of both Stortorget and other squares and public places. He explains that indeed everything is closely linked together in urban spaces, many ideas from Dreamhamar can be transferred to other urban spaces and hereby focus on coherence between the public places in Hamar (Appendixes B and D1). These different perspectives highlight changing focuses between considering the primacy of the process or of the final product.

Again the international actors have some more vague considerations on the physical outcome. For example Baraona and González express that the network based process can only result in an outcome being *“greater than the simply sum of the nodes”* (Appendix D4). The architect from Ecosistema Urbano speaks of creating a space that can be a catalyst for new ways of using urban space. Furthermore in relation to the objective of having an inclusive process, the final square should as well welcome groups and activities enabling the spontaneous use of the square, thus necessitating that the design is flexible enough to receive all various groups, different activities in different

forms and time or the day. In this perspective, Belinda Tato speaks about *“some loose decisions, some things open for people”* (Appendix C). But as to evaluate those assumptions and expectations about the final design, we will have to wait until the new Stortorget is designed, implemented and in use.



## **6 REFLECTIONS AND CONTRIBUTIONS**

This chapter wraps up the case analysis by relating it firstly to the conceptual and theoretical framework developed previously, then by placing the outlined observations in the general context of contemporary urban design and planning. Hereby the research question will thus be answered and contributions of the study to the planning field will be outlined. It is relevant to remark that the simplification inherent to a summary is challenged by the complexity and multiplicity, identified and addressed by the theories, and illustrated in Dreamhamar. Attention will thus be drawn to elements which have been identified as significant among the values of the presented theories and current practices, and which frame the evolution of collaborative and participative planning, possibly into a new planning paradigm.

### **6.1. Interrelation of values and practices**

The following table sums up the key-aspects (i.e. values, reflections and experiences) outlined in the case study of Dreamhamar, and places them in parallel to the values and focuses, extracted from the presented urban design theories and collaborative planning theory (see Table 6.1). Aspects from the case study of Dreamhamar (see right column in Table 6.1) can appear in relation to several themes from the theoretical review (see left column in Table 6.1), and each could be detailed more subtly. The table is thus not the comprehensive representation of all corresponding elements to be found, but is rather a list exemplifying the presence of similar focuses in academic and theoretical literature and in practice. The different points will be clarified below the table, though emphasising on the lessons from Dreamhamar, since the themes and values extracted from the theories in Chapter 4, have been summarised previously (see Paragraph 4.3.1).

Table 6.1: Corresponding elements between conceptual and theoretical framework and case study

	<b>Values and focuses extracted from the theories (see Chapter 4)</b>	<b>Key-aspects extracted from the case study (see Chapter 5)</b>
<b>1</b>	<b>Complexity and multiple relations</b> - Multiple urban issues - Pluralistic society and relational contexts - Increasing multiplicity of actors	- Participative and collaborative approach and use of various networks in the design of the future square - Different perspectives on participation and different ‘participation tools’ - Multiplicity of interactions and participation arenas
<b>2</b>	<b>Democratic and inclusive processes</b> - Short-term basis: collective design and planning processes - Long-term basis: citizens’ empowerment responsibility in planning	- Focus on the presence of people in urban spaces, on their activities and uses of the future square - Social inclusion and involvement of the wide local community in the design of the square - Seemingly less focus on built environment - Positive spill-over for community building and local empowerment
<b>3</b>	<b>Information, communication and collective deliberation</b> - Knowledge sharing and co-evolution of actors - Use of communication and network technologies and tools	- Inspiration from social technologies and social softwares, use of many communication channels and tools - Communication and facilitation to activate people and share knowledge - Understanding of ‘public interest’, confidence and openness towards critique - Various intensities of participation and interactions
<b>4</b>	<b>Creativity and innovation</b> - Transdisciplinarity and lateral thinking - Flexibility for experimentation - Effect on institutional capacity, social and intellectual capital	- Flexibility to adjust to inputs and to accompany the community - Experimentation and challenging of ‘traditional’ practices of participation - Integration of creative inputs and ideas, creative voices - Creative processes, positive and constructive atmosphere around the process
<b>5</b>	<b>Existing resources and productivity of design and planning processes</b> - Integration in the process - On-going development and long-term effects for the community	- Identification and use of cultural and historical heritage for the final design - Knowledge sharing between professionals and public, through different lectures and debates (onsite and online) - Development of social and intellectual capital, outline of legacy of the process - Use of global and local networks

**Complexity and multiplicity** in planning (see Chapter 2) were detected as key-elements addressed by the values extracted from design-based and process-oriented theories in Chapter 4. The case of Dreamhamar illustrates those academic and theoretical reflections, both in terms of multiplicity of actors and participation arenas, but also in the complexity generated by the many networks used in the process and the various participation tools and approaches tried out during the process. The consequence of this complexity and multiplicity is probably most visible in the interviewees' perspectives on their interaction with other actors and the relation of their own contribution to the comprehensive network and process. The case showed that, while some kept the overview and general meaning between the various interventions, reflecting on their contribution according to the bigger picture and the general objectives of the project, some also had a very focused and individual perspective on their contribution. Another clear example of the challenge of complexity and multiplicity in Dreamhamar appears in the translation of the collected data. Indeed given the amount and many types of inputs from the multiple communication and participation channels used under Dreamhamar, the integration of all in the single design of Stortorget seems impossible, or at least extremely challenging. The outlining of lessons and legacies for the community and

Municipality's Planning department, besides fitting the aim of deploying collective and collaborative planning in Hamar, can be perceived as tactic to integrate the many inputs on a longer time horizon. This would legitimise that some inputs are not directly applied in the design, but left for later use. Thus within the frame of complexity and multiplicity in urban planning, the interrelations between design and process in such a project is bringing interesting potentials of networking, community involvement and building, addressing the complex and plural reality of contemporary cities and societies. However the interrelations themselves can get complex (e.g. width of network, multiple participation arena and practices) and thus also challenge urban projects in keeping track of the red thread through process, design and further urban developments. This last reflection is interesting to consider in parallel with the characteristic of some of the urban design-based theories presented, which believed in productive urban planning processes producing outcomes from a small effort. It seems that in some cases, planning processes can get complex in a way that the effort is maybe greater than the outcome. But in Dreamhamar some interviewees did reflect on the result of the process being more than the sum of all inputs (Appendixes C and D4).

The value of **democracy and inclusiveness in planning processes** is clearly practiced and exempli-

fied in Dreamhamar. Throughout the process, local and international participants have been involved in the establishment of the design data base for Stortorget, by communicating ideas, expectations, stories, reflections and experiences about urban space. Locally, communication channels and participation tools and arenas have been deployed in order to integrate as many people as possible, from as many social groups as possible. This was intended as the final design of Stortorget should be able to welcome all citizens and groups, and respond flexibly to their desire and needs in terms of use and activities on the square. Furthermore the project had a clear aim of enhancing the social life and capital around Stortorget, and equipping the Municipality and community with lessons to apply so as to reach out for as many participants as possible in future projects as well. The attempt to develop and maximise the democratic and inclusive character of the process, also through the establishment of networks and alternative deliberation forums (onsite and online), again can be perceived within a close interaction of actors. It is not clear how design and process practices concretely interrelated here, but the different actors interacting through Dreamhamar, each with their respective background and knowledge, made the participation and network design possible. They enabled the experimentation of ways to extend the democratic and in-

clusive character of planning, with focus especially on the social dimension of the process and final design product. The interrelation is thus extensive and fluid, going beyond process and design, and is aimed to serve the social qualities of urban life in Hamar.

**Information, communication and collective deliberation** were presented in the theories as basis for knowledge sharing and co-evolution of actors. Several theories promoted the use of new technologies and tools as to enhance or maximise communication and networking between urban actors. Dreamhamar is an example where such technologies have been tried out in order to integrate greater and wider networks (i.e. local and international, comprehending individual participants, professionals, researcher and experts from different disciplines and places). In relation to the democratic and inclusive character intended by the process, open-source technologies and social software have been applied onto planning as to increase the numbers of communication and participation forums, hereby reaching out for an increased number of public and professional participants. The multiplicity of forums answered the desire to propose different intensities of participation, built the understanding and confidence between curators of the project and locals, and share knowledge (considering that the experts are not only the professionals, but also the locals with their specific understanding of Hamar). Again the mul-

tiple communication and participation forums attempted to address the multiple realities and perspectives about Stortorget, urban space and planning. Process and design interrelations are yet again indicated through the interactions of the professional urban actors; they contributed to the project by designing the communication tools in collaboration with other professionals from the Dreamhamar network, thus interrelating their respective knowledge and experiences.

**Creativity and innovation** stands for an approach to planning with an open mind-set allowing flexibility and lateral thinking, to combine knowledge, tools, practices in different ways. Experimentation across disciplines is thus important in order to develop new practices and pathways in planning, and contributes to build institutional capacity with the development of social and intellectual capital. ONETHOUSANDSQUARE, the proposition behind the development of Dreamhamar, presents itself as a creative process and creative interpretation of participative approach to design and planning. The transdisciplinarity here is clearly detectable through the three previously presented themes. Dreamhamar presents itself as an experience or set of laboratories, enhancing hereby its experimenting and explorative character, but is also the summarising of several previous experiences carried out by Ecosistema Urbano, through their past projects. It proposed a

flexible and open approach that adjust and adapt to inputs, while leaving as well some decisions open for the people and users, in a constructive atmosphere. This creativity and flexibility can be interpreted in terms of resilience, allowing the project to address and adjust swiftly to the complex and multiple nature of cities and urban planning. The creative and innovative character of Dreamhamar stands as well for the desire of challenging participation practices and somehow maximising them in design and planning. The depicted tendency of both urban design and planning to have a special interest in the final user makes participation an ideal arena for the interrelations of the two disciplines, and the more active involvement of design professionals in the process is already a development of the participation process itself.

Finally the promotion of **existing resources and productivity** of design and planning processes is a rather concrete value and recommendation from the presented theories. Either it concerns local physical resources (i.e. physical and built environment) or social resources (i.e. social and intellectual capital within the community) to integrate in planning. The local existing resources addressed in Dreamhamar seem to be mainly the social resources, such as indicated for example by the use of workshops on historical and cultural heritage, the activation of local groups and organisations, the integration of the local and regional

schools through the governmental program Cultural Rucksack, and the use of networks and lectures to share the knowledge. It is thus the social and intellectual capital which is mostly at stake. However mentions have been made also of the importance of water as a feature in the local landscape of Hamar, and Stortorget, and workshops with focus on the environment and seasonal qualities of the location have been carried out. While the productivity of the design could be measured in its spatial adequacy with the local inputs and environmental characteristics, the productivity of the process would be measured in the long-term effects and lessons sustaining the development of the local community, and its social and intellectual capital. But again the interrelations of process and design are so close that simplification will always be undermining nuances in the conclusions; for instance the physical interventions, such as mock ups under the process (e.g. under the urban action of Dreamhamar), can as well participate in building social capital. Finally the productivity factor can lead back to the metaphor used by Belinda Tato of 'spreading seeds': some will generate an outcome or legacy, some not. The process would be productive when the majority of seeds leave legacies, which is difficult to measure right now.

The previous paragraphs correspond to the main values outlined in Chapter 4 and identified in the case of Dreamhamar. As such they are not new values, but

they have evolved according to the complexity and multiplicity characterising contemporary cities and urban planning. For example, the democratic and inclusive values have developed in using new communication and participation tools as to reach further out for participants and integrate an extended network of public and professionals; this enabled the design and planning process to respond more closely to the plurality of stakes in urban areas. Then the interrelations of design-based and process-oriented values have been investigated and exemplified, especially through the interviews of actors in Dreamhamar. The 'how' of those interrelations could not always be identified as clearly as expected in 'how design and planning influence each other in the participative process': for instance some actors expressed the belief in a different and better design due to the Dreamhamar process, but the concrete justification would have to wait for the implementation of the final design and a thorough evaluation of the whole process. Furthermore what can be perceived as design and process interrelations is rather fluid and flexible, and appears in smaller scale throughout Dreamhamar (e.g. mock ups in the process, communication skills in 3D models, and the expected community building after the process and design are finalised). This can be justified in the interrelations of design and process in this case as being innate to the initial proposition ONETHOUSANDSQUARE and to



the hybrid background and interest of the urban actors. This summary and the related reflections constitute the basis for some concluding remarks and considerations about contemporary urban design and planning. The research and findings will be set in the global perspective of the urban planning field, hereby highlighting the contributions made with the present report.

## **6.2. Contribution to contemporary urban design and planning**

Through the analysis, an attempt was made to frame both theoretically and practically the interrelations of design-based and process-oriented values addressing the challenges of complexity and multiplicity in contemporary planning projects. Those values were extracted from selected theories and concepts, which are part of current reflections and discussion in the fields of urban design and planning. The practical application and interrelation of those values were then investigated through the example of the Dreamhamar case. The report contributes here by making parallel between design and planning perspectives, as to bridge a perceived design-planning gap through theoretical and practical interrelating values and focuses. Then the report exemplifies the complexity in design and planning processes and practices. Finally the two latter contributions result in the outlining of tenden-

cies in urban design and planning, marking the evolution of participation and collaboration and possibly outlining a new paradigm in planning practices.

In terms of design-planning gap, the report highlights the primacy of **interrelations between urban design and collaborative planning**. Although urban design and planning theories have different basis (i.e. respectively empirical and academic), they present corresponding values and overlapping focuses in terms of how practice should respond to the contemporary reality of cities. The interviews of urban actors in Dreamhamar illustrate as well that the perception of space, and the significant elements of space, can vary depending on their hybrid background, hereby reflecting different ontologies of space: for instance, it can be considered that the ‘community activator’ behind Storryhamar focused strongly on cultural reality of space. But those differences did not prevent Dreamhamar actors from interacting and letting their respective knowledge and experiences influence the project on Stortorget. Thus it seems that one lesson can be taken from Dreamhamar in terms of bridging design and planning: the organisation of communication and interactions in different intensities, moments and ways contributed to an extensive participation, benefiting from the expertise of design, planning and other fields. The general transdisciplinarity and interactions achieved through the comprehensive network and

communication tools in Dreamhamar have contributed to link the different phases of the project more strongly, and relate the process with the final design. However the complexity of the process can challenge the overview and red thread in the project, even the perception of the final design, which is expected to be coherent with the process.

With Dreamhamar, the present report offers a **concrete example of complex design and planning process**, outlining among other aspects the multiple communication and participation tools, the various actors and their respective values about urban space, and the subtle interrelations between design and planning (which were not as clearly differentiated as firstly expected). From the initial description of complexity and multiplicity in urban planning, it shows how cities have become laboratories for experimenting tools and approaches addressing and adjusting to the complexification of society and space (see Chapter 2). Several theorists have provided the theoretical reflections about the nature of urban complexity and multiplicity, and how to address it in planning. Among those reflections, values such as productive processes and designs, and collaborative approaches seem to draw a tendency in how complexity and multiplicity in cities should be addressed. The multiplicity of actors in Dreamhamar (i.e. public and professionals) brought to the planning process new inspiration and expertise as

to try-out tools and practices. But this increased as well the complexity of the design and planning process, hereby challenging the role of the planner and designer in urban projects. Indeed the multiple interests at stake in contemporary planning suggest that the expertise and resources lie with the locals, the community and professional networks, rather than with the individual practitioner or planning institution. What would then be the role of designers and planners today? The case of Dreamhamar appears to indicate an evolution towards extensive facilitation and communication roles.

Finally it is remarkable that the presented theories and the extracted values do not present any revolutionary novelty. Indeed they still position themselves against modernistic planning practices and adopt values that were formulated already in the 1960-1970's by other planning theorists; they could be thus perceived as 'old wine in new bottles'. But looking at the background of their authors, and linking them up to the approaches observed in Dreamhamar, it could be argued that they propose an evolution of planning values, according to time and the latest technological evolution. They use social technologies and software to develop, for instance, the value of democratic planning. Indeed given the complexity and multiplicity of contemporary society and urban world, one can easily perceive the growing plurality of groups, cultures and

interests. Thoughts behind networks, crowdsourcing, open-source technologies, social software, for instance, can be translated to collaborative planning, in order to enhance communication and participation in projects. In my perspective, the described values and tools contribute to the **evolution of participation and collaboration practices** in planning, responding to the contemporary urban complexity and possibly aiming toward a new paradigm of participation and collaboration, based on increased transdisciplinarity and communication by means of social and network technologies. This corresponds as well with the reflections on a possible new or re-orientated role of the designer and planner towards facilitation and communication. Still Dreamhamar represents one case among others, and to define the latter suppositions would need a more thorough evaluation of several cases.



## 7 CONCLUSION

As the world and knowledge about 'real-life' evolve, gaining in complexity and multiplicity, the urban planning field develops as well in order to address and adjust to relational spatial and social realities. Since the start of the phenomenon of urbanisation and up till today, cities have been reflected on and used as laboratories for practitioners as to carry out visions and ideas about how to address most adequately the ongoing evolving urban reality and society.

The research set out to investigate the following question: *How do values of contemporary urban design-based and process-oriented theories address urban complexity, and interrelate with participative planning practices?* Two propositions constitute the basis for the exploration undertaken throughout those pages. The first proposition concerned the perception of a design-planning gap present, especially in the academic world. The second proposition suggested that the interrelation of urban design and planning values and practices comprehends interesting potentials as to address the aforementioned urban complexity, within participative processes. Indeed literature and discussions in the planning field have revealed the increasing attention of academics and practitioners on productivity and collaboration in planning. The bridging of the design-planning gap and the highlighting of their inter-

relations in practice assume to address the same two attentions.

Thus it appears through Chapter 2, that complexity and multiplicity in planning is a challenge for contemporary urban projects and practices, but that they provide as well the basis for addressing current planning culture and contemporary urban governance forms: for instance, could values of democracy and deliberation in planning be applied to a wider extent, now that the 'public interest' becomes increasingly plural and that planning integrates a greater number of voices and stakes? Can values of communication, participation and collaboration be carried out in practice with inputs from other or new disciplines? The multiplicity of urban actors and issues results in the planning process being perceived as a sequence of experiments that aim to adjust to urban realities in a flexible and incremental way. While reflections and practices are developing answers to this complexity and multiplicity, as shown in the conceptual and theoretical framework, planning culture and urban governance seem to not have taken on the challenge yet. This report does not provide any recommendations as how they should do so, but illustrates the tendency through the theoretical review and offers an example of an extensive participative and collaborative design and planning project, which appears to address the com-

plexity of planning, while strongly relating design and process.

Throughout the conceptual and theoretical framework, a selection of urban design-based and process-oriented theories have been presented and studied as to extract the values that they promote as to answer the contemporary realities of cities. They represent a momentum in urban design and planning, enhancing democratic and inclusive collaboration; hereby they address the multiplicity of actors, the productivity of planning efforts (by means of using the relational character of urban contexts and local resources), the creativity and flexibility in processes, and the application of social and open-source technologies in planning so as to enhance communication and participation. The whole depicted tendency has generally a great focus on the social dimension of planning, acknowledging that the knowledge about urban areas and dynamics lies not only with the planning professionals, but also with experts from other fields and with the local community. It appears thus that the designers' and planners' role is challenged by the recognition of this multiplicity of actors and knowledge. Furthermore the designer and planner are positioned as parts of the complex and relational society he/she plans for, and not as leading professionals (such as they might appear in modernistic planning). Hence the framework highlighted similar and corre-

sponding values and practices for urban design and planning, but no clear differences in values. The backdrop of the respective theories and ontologies of urban space can nonetheless be diverging, but these can be seen as potentials within the interrelation of design and planning, as to integrate more perspectives about urban space and realities within planning.

The case study of Dreamhamar offers a practical example of the previously described planning momentum in planning, by illustrating the interrelation between design and planning process in practice, the interactions within the multiplicity of urban actors, and the general complexity of urban projects. Dreamhamar revealed the impossibility of simplifying the project into design and planning contributions: the process benefited from a comprehensive network of actors and multiple communication channels and participation arenas, meant to activate a broad segment of the local population and generate dynamic sessions of reflection, discussion and experimentation about urban space, and the planning and design of the future main square in Hamar. The multiple actors involved in Dreamhamar can hardly be categorised in designing and planning actors: both designers and planners are mostly architects with different backgrounds. People from the community and experts in many other disciplines than urban design and planning entered the process as well. Hence the expectation of determining

values and practices clearly related to design or process, and look at their interrelation on the project of Stortorget in Hamar was an impossible simplification, due to the project's high complexity. Interrelations between values and practices were outlined from the individual stories and professional experiences of the 10 interviewed actors, who have contributed at different levels and in different intensities in this specific process. The experimenting and explorative character of Dreamhamar suggests that it is an experience to build on with future projects and experiments.

The report has thus outlined urban design-based and process-oriented values in contemporary planning theories and practices, which address urban complexity and multiplicity with corresponding and overlapping focuses. It appears that some lessons about tools and approaches can be made as to support the possibilities for interrelation of disciplines and co-evolution of actors, as well as to integrate current urban complexity and multiplicity in contemporary and future planning practices. They are mainly the design and use of global and local networks, the many communication channels and participation tools that increase professional and public inputs, and a certain open and flexible mind-set as to adapt and adjust to ideas and inputs and integrating them throughout the design and planning process. Dreamhamar showed as well that such

extensive and complex collective urban planning practices can challenge the translation of the process inputs into the design phase, but expectations can be formulated on an outcome adequately answering the community's needs and demands (i.e. short-term outcome in form of the final physical square) and supporting the local self-organisation and empowerment as to keep on deploying collaborative and participative planning practices in future urban projects (i.e. long-term outcome in form of community building and influence on the local planning culture). The observations and lessons made through this report have contributed in highlighting the possibilities for bridging the design-planning gap formulated at the start of the research, and for co-evolution of disciplines and practices in contemporary urban planning, as well as illustrating the complexity, also in practice, faced by current urban project. While recognising that some values and lessons might be the reformulation of existing reflections on urban planning practices (maybe with a slightly different nuance), the presented theories in planning and the Dreamhamar experience might suggest the development of a new paradigm in participation and collaboration, as to address urban complexity and increase transdisciplinarity in urban design and planning projects, while relating more closely the phases of urban projects, from process to design.

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## **COVER ILLUSTRATIONS**

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## **9 LIST OF APPENDIXES**

Appendix A: Table of the Interviewed Dreamhamar Actors

Appendix B: Interview with Geir Cock (see on CD)

Appendix C: Interview with Belinda Tato (see on CD)

Appendixes D1 to D9: Written actor interviews (see on CD)

## APPENDIX A: TABLE OF THE INTERVIEWED DREAMHAMAR ACTORS

The following table presents the interviewed actors in relation to the case study on Dreamhamar; it sums up their educational background, their interests and focusses, previous work area and current post, as well as a short description of their role in and around the participative process of Dreamhamar. Additionally supplementary information and comments by the interviewees themselves illustrates their role and engagement in Dreamhamar. The grouping is not based on existing groups; they are either based on the type of interview they participated in (e.g. Geir Cock and Belinda Tato) or on similarities found in their roles or general approach to architecture and urban design and planning. The used sources are mainly the individual interviews (Appendixes B, C and D1-D8), the booklet *Futurehamar* (Hamar kommune & Ecosistema Urbano, 2012), the official competition launch document from Hamar municipality (Hamar kommune, 2009) and information given through correspondence with some of the interviewees (Cock, 2012) (Peer, 2012). Other sources will be mentioned in the table itself.

Table A1: Dreamhamar actors interviewed for the project

Interviewee	Experience, background & post	Role in Dreamhamar
<p><b>Geir Cock</b> (Appendixes B &amp; D1) – Local actor –</p>	<p><u>Graduation</u>: architect from Bergen  <u>Interest</u>: connection between land use , the concept of urban life and the design and use of public space  <u>Previous work</u>: private and public sector, with design of houses and urban planning, and with urban renewal  <u>Current post</u>: land use manager (<i>'arealplan sjef'</i>) and responsible for regulation plans for several urban spaces in the city centre, in the Planning department of Hamar municipality. Also leader of Hedmark and Hinterland Architect Association (<i>'Hedmark og Oppland Arkitektforening'</i>).</p>	<ul style="list-style-type: none"> <li>- Project leader in the Municipality's internal project team, from the launching of the competition and up till the transfer of the project management to Ecosistema Urbano.</li> <li>- Member of the jury of the competition <i>'Kunst for Stortorget'</i></li> <li>- Participant and facilitator</li> </ul>

<p><b>Belinda Tato</b> (Appendix C) – <i>Internat. actor</i> –</p>	<p><u>Graduation</u>: architect from Madrid and London</p> <p><u>Interest</u>: multiple collaboration partners within fields of urban planning, urban innovation, urban sociology, open-source planning</p> <p><u>Work and current post</u>:</p> <ul style="list-style-type: none"> <li>- freelance practice in the company Ecosistema Urbano, established in 2005, with professional partner Jose Luis Vallejo Mateo</li> <li>- professor at Harvard</li> <li>- 7-8 years of experience with ‘urban actions’ and diverse urban planning and design experiences</li> </ul>	<ul style="list-style-type: none"> <li>- Main collaborator in the competition team, constituted by Ecosistema Urbano and the artist Lluís Sadabell Artiga</li> <li>- Main coordinator behind Dreamhamar participation and network design project</li> <li>- Main curator and representative of Ecosistema Urbano on site, during the participation phase</li> </ul>
<p>These two actors have been interviewed as key-persons in the Dreamhamar process. Their role in Dreamhamar among the up-starting team (i.e. Cock from Hamar municipality and Tato from the Spanish company Ecosistema Urbano) makes them as well the actors with the best or broadest overview on this project, both in term of time and involved actors. Both have been present and shown a great engagement in the diverse activities throughout Dreamhamar, but with different knowledge of and relation to Hamar. As part of the municipal administrating team for the project on Stortorget, his role undertakes the facilitation of the process and the coordination of it with the Municipality. He describes himself as a guide with local knowledge, able to give feedback to Ecosistema Urbano and point at challenging issues, and has contributed both as participant and facilitator in the process.</p>		
<p><b>Knut Sjøvold</b> (Appendix D2) – <i>Local actor</i> –</p>	<p><u>Graduation</u>: construction, planning, project management and development</p> <p><u>Current post</u>: project manager at STEMA Consulting</p>	<ul style="list-style-type: none"> <li>- Project manager for Stortorget and the Cultural centre, linking the Municipality and other actors</li> </ul>
<p><b>Sverre Skram Vatne</b> (Appendix D3) – <i>Local actor</i> –</p>	<p><u>Graduation</u>: civil engineer</p> <p><u>Previous work</u>:</p> <ul style="list-style-type: none"> <li>- sustainable buildings</li> <li>- project management since 2011</li> </ul> <p><u>Current post</u>: ass. project manager at STEMA Consulting</p>	<ul style="list-style-type: none"> <li>- Assistant project manager for Stortorget and the Cultural centre, facilitating between architects and various consultants</li> </ul>



These two actors are rather part of the implementing team. They are the two project managers attached to the project of the Cultural centre and were thus early involved in the project of Stortorget. They both insist though mostly on the technocratic aspects of their role and being supportive of the implementation of the design.

<p><b>Ethel Baraona Pohl</b> (Appendix D4) – <i>Internat. actor</i> –</p>	<p><u>Graduation:</u> architect in Guatemala <u>Interest:</u> - various networks and collaborative research platforms, e.g. radarq, Ecosistema Urbano, the Urban Relational Laboratory, Domus, MAS Context, Be City and Quaderns - citizen engaged in bottom-up local urban processes in Barcelona <u>Work and current post:</u> - practice from Barcelona since 1998 - writing, teaching and research - founder of the publishing house <i>dpr-barcelona</i>, with her professional partner César Reyes</p>	<p>- Responsible for the organisation of the Tactical urbanism workshop, based on open-source technology and theories</p>
<p><b>Paco Gonzalez</b> (Appendix D4) – <i>Internat. actor</i> –</p>	<p><u>Graduation:</u> architect and urbanist in Sevilla, and city management in Catalonia <u>Interest:</u> - member of ZZZINC Culture research and innovation and fellow at ZEMOS98 - citizen engaged in bottom-up local urban processes in Barcelona <u>Work and current post:</u> - founded of radarq.net, an open studio and research platform in architecture, city and networks - founder of BeCity - consultant professor and tutor in ‘City and urban planning management’, at the university of Catalonia</p>	<p>- Responsible for the organisation of the Tactical urbanism workshop, based on open-source technology and theories</p>

<p><b>Noa Peer</b> (Appendix D8) – <i>Internat. actor</i> –</p>	<p><u>Graduation</u>: architect from Paris and Illinois <u>Interest</u>: - individual and social dimension in territorial and urban planning - potentials of technology in the practice of architecture and the interrelation of people - design-planning interrelation in practices <u>Previous work</u>: - various experiences in fields such as interior design, architecture, project management and urban design - different projects such as apartment renovation, social housing, public buildings and public space - competition work <u>Current post</u>: freelance architect working from Paris, specialised mostly in developing planning processes</p>	<p>Responsible for the development of the concepts laid out under the competition proposal, hereby implementing the proposal, which comprehends: - research on the existing social groups, institutions and important political and social figures in Hamar - establish the methodology of the participation process (e.g. define the role of the community activators and creative guests, define the themes of the workshops, investigate the potential of integrating the cultural rucksack program, define some communication means and channels) - inform citizens and hired professionals and communicate the project to the participants - up-sum the results of the participation process</p>
<p>Peer is part of the Ecosistema Urbano team and the two others were hired as to help with the implementation of the network behind the participation process. Baraona and Gonzalez state that <i>“Ecosistema Urbano asked us for integrate ideas ‘outside the box’ from the online workshop participants to enrich the whole process”</i> and hereby <i>“innovate the usual procedure with different approaches based on network culture”</i> (Appendix D4). Peer’s general engagement with various projects, based on a bottom-up approach and an extensive inclusion of the future users’ ideas and needs present as well an inspiration and experience for implementing Dreamhamar.</p>		
<p><b>Joanna Mikulska</b> (Appendix D5) – <i>Local actor</i> –</p>	<p><u>Graduation</u>: Cultural studies, Culture animation and Theater in Warsaw, Poland <u>Interest</u>: influence and importance of people and their history in architecture and urban planning <u>Previous work</u>: urban design and culture animation projects in Poland, engaging the local community into investigating its history.</p>	<p>- ‘Community activator’ and responsible for the ‘urban action’ Storyhamar - Contributed to the ‘urban action’ Creamhamar and ‘people’</p>

<p><b>Audun Jensen</b> (Appendix D6) – <i>Local actor</i> –</p>	<p><u>Graduation</u>: teacher <u>Previous work</u>: - teacher in Oslo - schoolyard planning and designing <u>Current post</u>: primary school teacher at Storhamar barneskole</p>	<p>- ‘Community activator’ and responsible for the ‘urban action’ Playhamar - Contributed to the workshop ‘activities’</p>
<p>Mikulska comes from Poland but lives today in Hamar and is therefore considered as a local actor in Dreamhamar. Besides she was a participant before being a ‘community activator’. Jensen grew up in Hamar. The two actors’ inputs are activating the Hamar citizens, but also activating the local and international professional community, in addressing significant aspects in the experience of urban space. Both have been described as very engaged and enthusiastic actors in Dreamhamar.</p>		
<p><b>Kari Nilssen</b> (Appendix D7) – <i>Local actor</i> –</p>	<p><u>Graduation</u>: landscape architect <u>Interest</u>: multiple participation and good processes, with a background in landscape planning <u>Previous work</u>: - municipal planning in several municipalities - project management experience <u>Current post</u>: urban planning manager (<i>‘byplansjef’</i>) since 2008 and responsible for the internal coordination and collaboration of the Planning department with other departments, in Hamar municipality.</p>	<p>- Main project coordinator from the Municipality, working especially on the internal coordination of municipal departments with Dreamhamar - Responsible in the administrative and organising team established for the project on Stortorget at the launch of the competition</p>
<p>She describes her role and tasks in formal and logistical terms, both in relation to Dreamhamar and the overall planning projects in Hamar. Her role lies mostly in the coordination and facilitation between local public actors in Hamar. She explains: <i>“the city centre and urban development are on my agenda, and participation a main value”</i>* (Appendix D7). She participated in Dreamhamar both as individual and as professional planner, having the internal coordination responsibility and marketing the project.</p>		